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UNIVERSITY OF ALBERTA

COLLABORATIVE STORIES:
TEACHING THE TEACHER-EDUCATOR

by

NORMAND G. FORTIN

©

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
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DEPARTMENT OF ELEMENTARY EDUCATION

EDMONTON, ALBERTA
Spring, 1991

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THE UNIVERSITY OF ALBERTA

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled **Collaborative Stories: Teaching the Teacher-Educator** submitted by **Normand Gerard FORTIN** in partial fulfilment of the requirements for the degree of **Doctor of Philosophy.**

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DEDICATION

It takes only a single person to change a norm,

whereas a group of people are needed to sustain it.

Whitaker & Moses
Teacher Empowerment: A Key to Restructuring

To teachers and teacher educators

who challenge the norm.

ABSTRACT

This study is a collaborative effort between a French immersion elementary school teacher and a teacher-educator who help each other grow as educators. By focusing on how the teacher's assumptions, values and beliefs both influence her teaching and evolve from it, the teacher-educator is led to explore the nature and content of his own university teaching. The result is what Nodding calls research for teaching as opposed to research on teaching.

The "immersion pedagogy" explored in this study emphasizes a value-oriented approach to education over students' linguistic fluency and academic achievement. Aspects of this pedagogy are outlined and discussed in the light of Eisner's notion of the explicit, implicit and null curricula.

The narrative inquiry process used in this study adds to the body of educational literature which Connelly and Clandinin call "Teachers' Stories and Stories of Teachers". *Voice* is the crucial component of the study and consists of multiple *I*'s. The *I*'s of the teacher, the woman, the learners, the teacher-educator, the researcher, the male and the friend unite to create "collaborative stories".

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My greatest debt is to the teacher, who remains nameless throughout this dissertation, for letting me scrutinize her lived-experience and for allowing me to tell her story. I shall forever be thankful for her trust, her friendship and her teaching.

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I. INTRODUCTION

We need to listen closely to teachers and other learners and to the stories of their lives in and out of classrooms. We also need to tell our own stories as we live our own collaborative researcher/teacher lives. Our own work then becomes one of learning to tell and live a new mutually constructed account of inquiry in teaching and learning. What emerges from this mutual relationship are new stories of teachers and learners as curriculum makers, stories that hold possibilities for both researchers and teachers and for those who read their stories.

Connelly & Clandinin
Stories of Experience and Narrative Inquiry

The legitimate role of the "social scientist" (including educationists) is storyteller, not scientist. And I believe that educators and education would benefit much if educationalists would graciously accept that role and get on with their work of telling stories that are wise and profound.

Neil Postman
Conscientious Objections

This is a story about teaching and about two friends--one an elementary French immersion teacher, the other a university teacher-educator--who help each other become better teachers and educators. In order to permit the teacher-educator to gather information on teaching, the teacher agreed to let him observe her teaching. In return, the teacher-educator pledged to share with the teacher the theoretical insights which her teaching revealed. In the process of reflecting on the teaching, the teacher-educator's university teaching was transformed and his knowledge of theory was consolidated.

This story is composed of multiple, interweaving stories which have as their focal point the story of the teacher and her teaching found in chapters four and five. There is also the teacher-educator's story in chapter two and the story of the collaborative effort between the teacher and the teacher-educator which is told in chapter three. Encompassing all these stories is the story about the stories--how and why the different stories are told--which is the object of the entire dissertation.

Stories of Experience and Qualitative Research

In his book on brain dysfunction, Oliver Sacks [1985:105] points out that,

> We have, each of us, a life-story, an inner narrative--whose continuity, whose sense, is our lives. It might be said that each of us constructs and lives a "narrative," and that this narrative is us, our identities.
>
> If we wish to know about a man, we ask "what is his story--his real, inmost story?"--for each of us is a singular narrative, which is constructed,

> continually, unconsciously, by, through, and in us--through our perceptions, our feelings, our thoughts, our actions; and, not least, our discourse, our spoken narrations. Biologically, physiologically, we are not so different from each other; historically, as narratives--we are each of us unique.

Each of us, therefore, leads a storied life which we tell and re-tell in order to give meaning to it. We need this interior storying in order to preserve our identities and nourish our egos. By living and restorying our lives we construct and re-construct the meanings we bring to them. Gold [1990:51-52] asserts that

> [w]e are all storymakers. We use story to organize and control. Without the management and order of story, the chaos and confusion of disturbing experience controls us by confusing us. Human beings strive for order, control and peace, but we can never be static. We must change, age, learn more, grow and adapt. So we are always in a cycle of creative struggle, changing and striving to manage our changing and to integrate what we learn into our own story.

Teachers are storymakers when they talk with their colleagues in university classes or in staffrooms, with principals, with parents, with students and with friends. By listening to their numerous stories, we are able to uncover their feelings and their thoughts about teaching and, in some way, discover how these feelings and thoughts influence and change their teaching. Ashton-Warner's Teacher, Gomez's Mort d'un pédagogue, Soukhomlinski's Je donne mon coeur aux enfants, Auffray's La pédagogie d'un saint and Lodi's L'enfance en liberté are excellent examples of teachers telling their stories or stories of teachers being told.

According to Connelly and Clandinin [1990:1], "education is the construction and reconstruction of personal and social stories; teachers and learners are storytellers and characters in their own and other's stories." These same authors invite us to view our experiences as texts--to be told, read by others, mutually reflected on and re-told. In so doing, we begin to see our teaching--and that of others--in a new way. We begin to see how we construct and live our identities as teachers and we uncover the meanings we bring to our experiences. "The armoring carefully constructed over decades is eroded, broken down, and we are left to confront ourselves" [McElroy, 1990:212].

The study of the ways we experience the world is called the study of narrative or narrative inquiry. Narrative researchers describe our storied lives, "collect and tell stories of them, and write narratives of experience" [Connelly & Clandinin, 1990:1]. Narrative inquiry is a method which is increasingly used in qualitative educational research. Elbaz [1983], for instance, used narrative inquiry to study a teacher's practical knowledge of her teaching and Clandinin [1986] conceptualized teacher's practical knowledge using the same method.

In this present study, narrative inquiry is used to explore the assumptions, values and beliefs which influence and evolve from a French immersion teacher's practice. I analyze these in order to understand and to reflect on her teaching. I also try to capture how she struggles against the different factors which prevent her from "practicing" what she "preaches"--from being coherent in dealing with students.

In essence, I have taken one teacher's story of her life in the classroom and written a narrative of the experience. The fragments of the teacher's story are not only raw data but the threads which I weave together to form the narrative cloth. Her teaching is text created and being created which I interpret in light of my own teaching. I have tried to show what the teacher IS more than what she DOES. I fully realize that my interpretation could be challenged since, according to Van Manen [1990:39], "the idea of text introduces the notion of multiple, or even conflicting interpretations." This does not mean, however, that one interpretation is "more true than another" [Van Manen, 1990:94]. The fundamental meaning I bring to the teacher's text is based on my knowledge of the situations surrounding the stories as well as my knowledge of the teacher as a friend, a colleague, a former student and an educator who shares my beliefs and ideals.

Capturing Voices

Since this dissertation is composed of many stories, it is written in different voices. Although I have tried to blend the many voices into one whenever possible, I felt it necessary at times to emphasize one person's story over another. Traditionally, teachers (and students) have been silent in educational research; they have been primarily spoken about rather than speak for themselves [Britzman, 1989]. A polyphony of voices, including those of teachers, is starting to be "heard" in educational research as researchers address the question of whose understanding of teaching and learning counts [Connelly & Clandinin, 1986; Lewis & Simon, 1986;

Britzman, 1989]. New conceptions of knowledge about teaching are being reconstructed as the many voices of those who experience teaching and learning are added to the researcher's voice. Britzman [1989:146] points out that

> the concept of voice spans literal, metaphorical, and political terrains: in its literal sense voice represents the speech and perspectives of the speaker; metaphorically, voice spans inflection, tone, accent, style, and the qualities and feelings conveyed by the speaker's words; and politically, a commitment to voice 'attests to the right of speaking and being represented'...

As much as possible, I let the teacher's voice dominate as she "teaches" and attempts to uncover meaning in her teaching. She is my major source of knowledge: her words to me and to the students validate her teaching. I listen mostly to her voice in order to find the answers to the questions I ask myself--I let this teacher teach me. Bullough [1987:86] aptly points out that

> "[i]f we but listen to the voices of teachers what we hear are the words of uneasy compromise and of unfulfilled but lingering dreams, dreams of the kind of teacher they want to be... Their voices communicate ambiguity, frustration, and sometimes confusion."

I try to capture the "unfulfilled but lingering dreams" of the teacher as she communicates to me her "ambiguity, frustration, and sometimes confusion" about the teacher she wants to be. Ironically, I share some of the same frustrations, ambiguities and confusion about the teacher-educator I wish to be.

Teachers do not act in a void. Although we may think we are free agents and masters of our actions in the classroom, we are constantly negotiating control with our students. We teach who we are, but we are in some way what our classroom situations make us. There is an interaction in the classroom which dictates how we behave towards our students and how they, in turn, react towards us.

What teachers do, therefore, is a process of continuous "give and take". We cannot look at a teacher's actions without looking at the students' re-actions and vice versa. In order to look at a teacher, we must also look at her classroom and scrutinize the life which we see unfolding before our eyes. This life [or lack of it, in some classrooms!] may be strongly influenced by "the physical, temporal, organizational and educational context in which classrooms are embedded" [Delamont 1983:27]. Furthermore, what teachers do and say in the classroom may be a result of how they perceive their role and their students' role as well as how students perceive their role and that of their teachers. Delamont [1983:135] explains further that

> [c]lassroom life has its own impetus and dynamics...We all share certain cultural assumptions about teaching and learning which are hard to shed--hard for teachers, pupils and parents. We can negotiate together and bargain but our joint acts are not created in a vacuum--the class and political structure, and the belief system of our society, affect how we bargain and what we negotiate for.

The teacher's story, therefore, will be interspersed with the voices of her students--the learners--as they share their opinions and reactions to the teacher and her teaching.

My own voice will be heard as I try to re-tell the teacher's story and tell my own story of our research endeavor. The ever-present "I" throughout the dissertation[1] is a flagrant reminder that the voice of the researcher, the male, the teacher-educator, the university professor, and the friend is perhaps more dominant than I would want it to be. The complexity of this problem in writing narrative is addressed by Connelly and Clandinin [1990:9-10]:

> The "I" can speak as researcher, teacher, man or woman, commentator, research participant, narrative critic, and as theory builder. Yet in living the narrative inquiry process, we are one person. We are also one in the writing... The question of who is researcher and who is teacher becomes less important as we concern ourselves with questions of collaboration, trust, and relationship as we live, story, and restory our collaborative research life. Yet in the process of writing the research story, the thread of the research inquiry becomes part of the researcher's purpose. In some ways the researcher moves out of the lived story to tell, with another "I", another kind of story.

Somewhere within the parameters of these multiple "I's", the many voices, and the collaborative stories, knowledge about teaching is generated for others to examine, interpret, reinterpret and restory.

As with all stories, this one has a setting; hence a context--a text within the text, the circumstances in which the events occur. The stories will be better understood if the context is first explained. The teacher in this story teaches in French to anglophone students enrolled in a French immersion program. I, the teacher-educator, also teach in French but to French immersion teachers and future teachers. French immersion differs from second-language teaching in that the second language is both a vehicle for learning and a subject learned. Most activities in the course of the day are conducted in French and students are expected to acquire the language as they learn the other academic subjects.

---

[1] The teacher and the students use the French "Je" to tell their stories which sometimes appears as "j'" in the fragments of stories.

Research in Immersion

French immersion has been a widely researched educational innovation.[2] The research emanates primarily from eastern Canada and provides educators with an incomplete picture of teaching in a French immersion setting: it focuses mainly on the students and on product variables such as academic achievement, attitude towards French and achievement in French [Olson, 1983]. Moreover, the data gives the impression that immersion classes are all the same and therefore all successful in the same way.[3] Although student achievement appears to be positive across studies, research does not indicate the extent to which some teachers are more successful than others.

Little is known about the variety of teaching behaviors and approaches used in immersion classes [Bibeau, 1984]. Long [1979:4] suggests that "it is reasonable to assume that what goes on inside (second language) classrooms, including the teacher's role, is the single most crucial element in determining how students perform" and yet this has been overlooked in the major studies.

---

[2] For comprehensive reviews see F. Genesee [1983] and M. Swain and S. Lapkin [1982].

[3] Critics of the success of immersion education base their arguments on the same false notion that all immersion programs are similar and that teaching is the same for all classes. See, for example, Hector Hammerly [1989].

Most immersion studies are psychometric in nature and rely heavily "on paper and pencil tests and written questionnaires for gathering data" [Weber & Tardif, 1987b:1]. McLaughlin [1985:67] states that

> in research on immersion programs, attention has been focused mainly on language-related skills as measured through tests of word knowledge, spelling, punctuation, capitalization, grammar, and reading comprehension... Furthermore, standardized tests tend to maximize differences among students in a class while minimizing the differences among classes... "Questions which deal with matters that have not been dealt with in all or nearly all classes are dropped straight away. Thus standardized tests give little credit to the inventive or adventurous teacher or program".

Although there has been some attempt in France and the United States to conduct ethnographies in second language teaching [Grandcolas & Soule-Susbielle, 1986], few qualitative studies in immersion education have been conducted in western Canada. Weber and Tardif [1987a, 1987b] have begun, however, to look at the processes in immersion education and how meaning is constructed in very young children.

As teacher-educators, we are often left to speculate on the process of teaching in immersion classes. We have little research to support our assumptions. At times, we suggest to our students approaches or techniques we ourselves have used or have seen used, forgetting that many immersion teachers were unprepared to teach in an immersion situation and were left to fend for themselves. Can we safely promote the approaches or techniques which simply got us by? Do we really know how successful these were?

I have often deplored the fact that research in immersion did not provide me with the information I needed to adequately educate present and future immersion teachers. Fortunately, I am able to rely on my past experiences of listening to the stories of numerous immersion teachers. For the last fifteen years, I have observed immersion teachers in their classroom in all but two Canadian provinces and have shared with many of them on a practical and theoretical level. I often wonder if my colleagues who were not as fortunate as I ask themselves the same questions I ask myself. What do we, as teacher-educators, know about how to teach in an immersion situation? What can we tell our students about teaching in immersion? How do we prepare them adequately? Does research suggest different approaches and techniques we can teach them?

Lapkin, Swain and Shapson [1990:662] suggest that linguistic competence, language and culture, theories of second language teaching, didactics of French and immersion pedagogy are the "distinctive building blocks" for immersion teacher education. I submit that we know little about "immersion pedagogy" to make it part of our programs. What is "immersion pedagogy"? Is there more than one? How can we best document this?

What should our teacher-education programs include to adequately prepare our present and future teachers? Should we continue speculating on what constitutes an adequate and successful teacher-education program for immersion teachers? Are some of our programs correct in emphasizing fluency in French over methodology courses specifically geared to the immersion situation? Should our programs be modeled after and be exact replicas of the teacher-education programs for anglophone teachers as has been the case at three universities where I have taught? Can we rightly assume that there are generic teaching skills which apply to all situations regardless of the language of instruction? Can we supply our English education faculties with enough information--not speculation--on teaching processes in immersion to warrant a distinctive program for immersion teachers? Or must we continue to follow and imitate them? What about methodology courses in content areas? Should we just assume that if a methodology works in English or French mother-tongue classes it should automatically apply to immersion classes?

Who teaches us, the teacher-educators, how to teach immersion teachers? Is having taught in immersion schools sufficient to become a teacher-educator? What about those of us who have never taught in immersion schools? What renders us proficient to teach methodology courses or didactics of French courses? Can we assume that a background in general teaching theory or second language teaching is sufficient? It is somewhat ironic that the teachers of teachers are themselves teacherless.

Our teacher-education faculties are as diverse as the professors who teach in them. Each of us prepares his or her students according to what he or she thinks will work in immersion. What do teacher-educators really know about teaching in immersion? Where is the research that tells us?[4]

Research on Teaching

Much of the research on teaching available to teacher educators deals with what teachers do in the classroom (the process of teaching) and the effect which their behaviors have on student achievement (the products of learning) as measured by standardized tests [Rosenshine & Stevens, 1986; Brophy & Good, 1986; Anderson, Evertson & Brophy, 1979]. If the product (student achievement measured by standardized tests) is good, then researchers attempt to document the process (teacher behaviors) in the hopes that other teachers will model these behaviors and ensure their students' success. The teaching--and the teachers--are thus considered effective.

---

[4] Lambrecht [1989] documents the fact that business teacher education research also does not provide business education teachers with relevant information to help them restructure their programs.

Effective teaching research was conducted in American classrooms where a large number of students stem from lower socio-economic homes and where teaching tended to be teacher-directed [Soar & Soar, 1979; Soar 1977; Stallings, 1976; Stallings & Kaskowitz, 1974; Stallings, Cory, Fairweather & Needels, 1977, 1978; Evertson, Anderson, Anderson, & Brophy, 1980]. Research also focused on how teachers managed and organized their classrooms, what actions they performed while teaching, and the expectations they held for their students [Good & Brophy, 1984]. Shulman [1986:11] explains why the constructs of process-product research on effective teaching were so readily accepted:

> The concern over test-score declines, adolescent misbehavior, and poor school discipline produced an emphasis on a return to the basics, both in behavior and in curriculum. The educational climate was ripe for a return to traditional values--back to basics, to discipline, to phonetics, to computation, to penmanship, to homework, to teachers in charge of kids, and principals in charge of their schools, to less down-time and more time-on-task--in short, back to an image of schooling in which there was less question about who was in charge and what was to be learned.

Besides re-affirming the role which society has traditionally given teachers, the research findings made good common sense, were useful to policy makers in prescribing curricula, confirmed the notions which some people had of the state-of-affairs in education, and catered to those who believed that students could no longer read or write.

Effective teachers exert control over what pupils learn, how they learn it and how they behave while learning. More emphasis is placed on academic activities such as basic skills in math and reading than on non-academic activities such as art, music, stories and dance. Effective teachers manage to keep students focused on the task of learning while they instruct and supervise seat work. In the lower grades, effective teachers talk more than their students, transmit information to them, ask low-cognitive-level questions to check for understanding and use recitation, drill work and seat work as ways to guide practice. Although teachers in the upper grades tend to use higher cognitive level questioning techniques, their behaviors are relatively similar to those of teachers in lower grades. Effective teaching is thus characterized as "teaching in small steps with student practice after each step, guiding students during initial practice, and providing all students with a high level of successful practice" [Rosenshine & Stevens, 1986:377].

Effective teaching research does not "account for predictable behavioral variations among teachers arising from differences in their goals, judgements, and decisions" [Shavelson, 1983:392]. Indeed, good teachers differ in their behavior depending on the subject taught, the methodology used, the grade level, the features of the classroom, pupil characteristics, etc. [Brophy, 1979a, 1979b; Evertson, Anderson, Anderson & Brophy, 1980]. Regardless of contradictions both within and among studies, the effective teaching movement has gained momentum in Canada even though none of the research was conducted in Canadian classrooms.[5] Our view of teaching has thus been coloured by a factory or "assembly-line-control" teaching and learning model [Giroux 1983:70].

---

[5] Angus [1986b] deplores the fact that the American school effectiveness movement is also affecting education in Australia.

Bertrand and Valois [1982][6] situate this model of teaching within a rational education paradigm which tends to prepare students for a present and a future based on a past it wishes to preserve. All approaches to teaching which stem from this paradigm contribute to the maintenance of the status quo in society. On an epistemological level, truth is structured, organized and verifiable in ways devoid of all subjectivity. On the cultural level, students are initiated to progress; that is to say, they are taught to become economically and scientifically productive consumers. The image of the conforming opportunist and materialist is transmitted through the competitive nature of schooling. On a political level, teaching approaches within this paradigm tend to legitimize the hierarchical decisional structure in society. Students are led to implicitly accept the conception of democracy in which important decisions are taken by a minority (elected officials and civil servants) in the name of the majority. And, on a socio-economic level, inasmuch as the "paradigme rationnel" favors intellectual abilities over manual and physical aptitudes, the division of intellectual and manual labor is kept constant. Students cannot easily express their ideas, needs, desires and fears since doing so would jeopardize their productivity and would transform them into reactionary and contesting individuals.

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[6] Using a Kuhnian notion of paradigm, Bertrand & Valois have inventoried the different models of teaching and, by analyzing their basic premises, theoretical foundations, and ideological elements, have categorized each one within five educational paradigms having different orientations, practices and means of arriving at the educational goals. The authors relate these five educational paradigms to different socio-cultural paradigms from which they stem.

Although models of teaching within the rational paradigm have had their critics [Freire, 1971, 1985; Giroux, 1985a, 1985d, 1986a; Shor, 1987a; Neiman, 1986 among others], research on other models of teaching has not been conducted on as large a scale as the effective teaching research. Hlebowitsh [1990:149] points out that

> [d]espite the recent energy devoted to the issue of teacher empowerment, the teaching ranks continue to be described as suffering from a narrow technician mentality.

This could be attributed to the fact that funding for research is more often available "for studying ways to improve traditional classroom education than for exploring radical alternatives" [Biddle & Anderson, 1986:237].

Furthermore, Hlebowitsh [1990] also affirms that school districts judge teacher aptitudes and make decisions about promotions and salary raises using a teacher-directed model of teaching as their main criteria. Teachers are thus discouraged, in a subtle way, from applying other models of teaching. By placing greater emphasis on provincial exams, teacher standards, and effective teaching teachniques, superiors act as "watchdogs" instead of facilitating teachers' growth and development [Whitaker & Moses, 1990]. Wood [1990] asserts that, since many teachers do not consider teaching as a life-long career--a fact which is supported by Lanier [1986] in her review of research on teacher education,--they prefer to "adapt to, rather than try to reshape, their work environment". Wood [1990:32-33] offers still another reason for the continuation of the status quo in schools:

> Teaching in an inquiry mode requires taking risks, risks that students will not learn, risks that the psychic rewards of teaching that are so important will not

> be present, risks that the teacher's authority as the arbiter of knowledge will somehow be called into question. Such risks make it safer for teachers to teach in their tried and true traditional manner.

One would normally assume that teacher education programs play a role in effecting change in teaching. However, given the structure of most teacher education programs as well as the emphasis placed on field-experience, teacher educators who wish to promote other models of teaching may indeed be fighting a loosing battle. Tardif [1984] has found that field experience is more a means of socializing prospective teachers into a traditional mode of teaching rather than a vehicle for change. Lanier [1986] suggests that prospective teachers, overwhelmed by their field-experience, are likely to concentrate on managing the classroom at the expense of student learning, thus promoting the notion that teaching is a process of directing students and controlling their actions. This idea is also supported by the nature of most of our teacher education programs which puts practical apprenticeship before intellectual pedagogy.

In discussing the research on teacher education curriculum, Lanier [1986:553] further asserts that

> [b]y focussing on classroom management and low-level intellectual skills...the expert-designed research implicitly endorses a view of education that is most suitable for brief, technical teacher education: a curriculum possibly suitable for noncareer teachers, who have limited subject matter knowledge and a dependence upon the curriculum materials produced by others.

Arnstine [1990:242] seems to concur with Lanier and adds that

> [t]eacher preparation programs are designed to deliver a predetermined curriculum that fulfills credential requirements in a short period of time. They use a system of competitive grading that reassures the rest of the campus that teacher education is academically respectable.

In wanting to render teacher education "respectable", we are in fact endorsing a narrow view of teaching and allowing prospective teachers to maintain this view.

One could also question whether teacher educators can be agents of change. Although we may promote different models of teaching, this is often done in isolation. Moreover, prospective teachers do not necessarily have the opportunity to see these models in action nor to experience them themselves. Consequently, the rate and pace of adaptation within our teacher education institutions is said to be a slow process. Arnstine [1990:241], in pleading for rational and caring teachers, seems to concur with this notion:

> Not only do prospective teachers have few opportunities to be rational and to care in their teaching activities, but their experiences as students in a teacher preparation program continue to foster the dispositions to obey authority and to work alone and care little for others--just the dispositions that characterized their actions as public school students.

It is hoped that this present study will provide insights for further research on less traditional teaching approaches. I wish to demonstrate that teaching need not be a technocratic activity; but one which places importance on reflection, on students' ability to make choices which concern them, and on the ability of teachers to guide rather than control students' learning. Secondly, because the teacher whose story will be told teaches in a French immersion program, I hope to be able to answer some of the questions I previously put forth.

Research for Teaching

Unlike most of the research conducted in the past, this study documents the lived experience of an immersion teacher in order to generate information for teaching rather than on teaching [Nodding, 1986]. By re-constructing the teacher's experiences, I try to give meaning to her actions in order to understand her pedagogy. In the process, my own university teaching is transformed by reflecting on the teacher's pedagogy.

I am fortunate to have had a friend and colleague who accepted to be my "teacher" by letting me observe and scrutinize her teaching. The risk for her was great. The benefit for me was even greater! The experience was a most fruitful one for both of us. We have become, I am sure, better educators, and this dissertation is our story. My voice will continue to be heard in chapters two and three as I tell my story and the research story but, at the expense of sounding trite, I invite the reader to read on to chapters four and five in which the "plot thickens" as the teacher tells her story.

II. THE TEACHER-EDUCATOR

The student of teaching who teaches teachers may be the researcher whose work is under consideration, a person designated as an educator of teachers, or some other who is "to the manner made". The goal of anyone who sets out to teach teachers is to enable these teachers to become students of their teaching. Having become students of their work, they may then, by their manner, enable those in their custody to become students themselves.

Fenstermacher
Philosophy of research on teaching:
Three aspects

While teacher educators may support the aims of rationality and caring, and may even select prospective teachers who give evidence of these dispositions, the structure of most teacher preparation programs is more likely to continue to foster obedience and independent work.

Arnstine
Rational and caring teachers:
Reconstructing teacher preparation.

What I love to do is to teach teachers. I like to stir up their thoughts about how they learn; about how on earth anyone can help anyone else learn; about what it means to know something. I like to help them feel that any aspect of human endeavor is accessible to them and that they can make it accessible to any person that they teach. I like to try to find ways into a subject that will catch everybody's interest; to find out what people think about things and to find ways to get them talking about what they think; to shake up things they thought they knew; to get people wrapped up in figuring something out together without needing anything from me; to help build their fascination with what everybody else thinks, and with the light that other people's thinking might shed on their own. I like to see the most productive of questions get born out of laughter, and the most frustrating of brick walls give way to an idea that has been there all along.

Eleanor Duckworth
Teaching as research

Ever since the day I just knew I had to be a teacher and began "playing school" in my back-yard clubhouse, I have been interested in teachers and teaching. Teaching is what I read about, talk about, think about, reflect on, teach others to do and teach myself to do. Even when I am not in the classroom, I think about teaching and see opportunities for teaching in daily events and circumstances.

As a teacher-educator, my mission is to prepare immersion teachers--a task I have found difficult not only because, as stated earlier, information on "immersion pedagogy" is lacking but also because the teacher-directed model of teaching which is promoted in our faculties--and encouraged by the major research studies [Olson, 1983]--is not in keeping with my own beliefs and assumptions about teaching. I have had to wrestle with either training teachers to replicate what is actually happening in many classrooms or helping them adopt a more democratic approach to teaching: one in which students have a voice in decisions which affect them. I have had to choose between these two alternatives at different times in my career.

Reducing teaching to a series of skills to be mastered frustrates me since it is not coherent with my own views of teaching. Other frustrations occur when I cannot find enough examples of teaching in keeping with my own views. Therefore, many students label my teaching "theoretical" and not in tune with what is actually happening in many classrooms. They see my "ideals" as interesting but not practical. Some students--and even some colleagues--make me feel as if I am preaching from my "ivory tower", not able to translate my beliefs into practices; not able to "show" what teachers do to teach democratically; not able to translate theory into practice.

Most of what I have learned about teaching in immersion, however, I have learned by observing teachers. Because of my previous experiences, I have been able to visit with immersion teachers across Canada and to talk with them about teaching and learning. I have seen teachers interested more in "covering" the curriculum than in facilitating children's learning. I have also seen teachers interested only in teaching the second language as opposed to educating children and I have seen students bored with the "teacher questions-students answer, teacher models-students practice" approach to learning. I have seen students become passive, unresponsive and uncritical learners.

I would be doing many immersion teachers a great injustice were I to lead the reader into believing that all teachers use a traditional approach in teaching. There are teachers who see students as responsible learners and are respectful of their rights as learners. In the past, and to some degree today, these teachers were often seen as deviant and some were even ridiculed and ostracized, by their fellow teachers, for their innovative practices congruent with their beliefs. Some of these teachers looked to me for support and encouragement when they discovered that we shared the same beliefs. Because I was able to meet many teachers, I became a link in the network of teachers helping them to communicate to each other their successes, failures and frustrations. Whenever I felt that I, myself, could not help a teacher, I put him or her in contact with another teacher in the same or in another province. Thus, an unstructured provincial and interprovincial network of practitioners was established.

As for me, the more I expressed my beliefs and assumptions about teaching in workshops, lectures and classes, the more I was labelled an idealist. Although I knew that teachers were transforming these beliefs into practice, consequently, these innovative practices were seldom documented. The more I was labelled an idealist, the more I began to lose confidence in my ability to educate immersion teachers. The "network"--and especially the teacher who collaborated in this study--thus became my own support group. More than any other teacher, the teacher who shares her story in this dissertation restored my confidence and demonstrated how my own beliefs--our beliefs--can in fact be translated into practice and thereby transform the practice of teaching.

In her book analyzing the work of the well-known British drama educator, Dorothy Heathcote, Wagner [1976:218] states:

> ...it is the quality of our lives that determines the quality of our teaching; when we look clearly at our values, we have a clue as to why we teach. What is central in our personal lives will probably be the underpinning for the most important thing we want our students to experience when they are with us...[W]e are all rooted in the rich soil of our beliefs. If our teaching stems from these, if it remains true to our values, we will find we have...an ever-surging energy to go on, a drive to keep at the task, based on assurance that the goal is right.

The teacher who collaborated with me in this study helped to further enrich the "soil" of my beliefs. Together, we found the energy to "keep at the task", knowing that our "goal is right". Now, whenever I speak about my beliefs, I can rely on the data from this study as proof that they are not merely ideals.

My beliefs: An Historical Perspective

My beliefs and assumptions about teaching, learning and students are not static and are the results of many years of reflection, observation, reading and practice. They have not changed throughout the years but have simply been transformed.[1] To change one's beliefs, in my view, is to completely shift paradigms in one's way of thinking. For example, thinking of teaching as controlled by the students when one previously thought of teaching as controlled by the teacher is a paradigm shift--a change in one's beliefs. On the other hand, one's beliefs are transformed when a new element adds to one's beliefs without changing their essence. For example, the concepts of love, trust, and respect have always been part of my educational philosophy. When concepts such as liberatory education [Freire, 1971] freedom, hope and faith are added, my former beliefs take on new meaning and my vision is transformed. In other words, transformation is the act of bringing into focus what already exists by brightening and zooming in on the picture.

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[1] I am using the mathematical meaning of **transform**: changing the form and not the value, the shape of my beliefs and not the beliefs themselves. [See Barnhart (Ed.), **The Barnhart Dictionary of Etymology**. New York: The H. W. Wilson Co., 1988].

The memories of myself as a young student are somewhat vague. However, I believe that my views of teaching and learning were shaped by my experience as a learner. My elementary and secondary school years, although quite uneventful, consisted of copying from the blackboard, memorizing information, completing workbooks, reciting and answering the teachers' questions. My greatest fear as a student was to be humiliated in front of my peers, something that happened more often than I would have liked. When I think back on those years, I still resent the fact that I had no control over what I did, how I did it, why I did it and when I did it. Being the timid child I was, I adapted to the situation and was relatively successful, academically-speaking.[2] In spite of my resentment of the power teachers had over my freedom of choice, however, I saw school as a place to learn in an atmosphere of détente and joy and could have done even better had I studied more.

As a university student, I was fortunate to attend classes on a campus which had an innovative laboratory elementary school where I would spend my free time observing children and teachers. Very early in my teacher training, I heard about the influence Maria Montessori's philosophy had on the school. I saw teaching which was also influenced by the British progressive schools and, when our university professors talked about Dewey, Rousseau and others, I was able to relate what I learned with what I was observing in the laboratory school. Other courses I took stressed individualized instruction, creative dramatics and approaches to reading and literature which had the young child as their focus.

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[2] This was not the case for other classmates--the trouble-makers we were told to shy away from--who were not always willing or able to forego this freedom. They were miserable as students and resisted any attempts by teachers to get them to conform.

My first teaching experiences in Africa afforded me many opportunities to practice some of the skills I had observed. However, in a system which was even more traditional than some of today's Canadian classrooms, my efforts were looked upon with bewilderment by my colleagues and principal. I do not feel that my first teaching experiences were successful as far as transmitting facts and information to my students, but I do believe that I succeeded in establishing a friendly and joyful atmosphere for learning. I was close to my students and saw them as equals. I learned from them, but not only about their culture and their country. For example, I would listen to their stories about the local witch-doctor and how he once placed a spell on another tribesman. The following day, the tribesman had the face of a pig. Of course, I did not believe this story and explained to my students that the man's deformity could have been caused by leprosy. Later, I had occasion to tell them my story of an American astronaut who had recently walked on the moon. They in turn did not believe me and explained that, since the moon is sacred, no one could walk on it without causing it to fall down out of the sky. Even though my story was indeed "true", it was as unbelievable to them as theirs was to me. I learned a lot from these students about whose knowledge mattered more in school.

Shortly after my African experience, a friend and colleague presented me with Paulo Freire's book, Pedagogy of the Oppressed [Herder & Herder, 1971]. Freire's ideas were quite easy for me to grasp. Very early in my teaching career, I was able to toy with them and reflect on their implications for my teaching. I "tried them on" in my own teaching and in my relations with teachers. Everything I read and discussed in the years to follow was filtered through Freire's philosophy, which I continued to explore in his other writings.

In graduate school, I was again immersed in a student-centered, dialogical program where knowledge was shared, discussed and not just transmitted. Moreover, the experimental school attached to the university modeled this student-centered approach. I continued to see schools as happy places for work and study, always bubbling with activity.

As a provincial immersion education consultant, I was able to visit many classes and to talk with teachers about teaching in immersion. I shared with teachers some of my ideas on student-centered learning as well as some of the books that had helped me reflect on teaching.

Having feasted on a diet of Freire for many years, the transition to Shor [1980, 1986, 1987a, 1987b] and Giroux [1985a, 1988a, 1988b] in recent years was a natural one to make. The pedagogy which I continue to espouse has been nourished by the writings of these authors. In a sense, I was able to situate my ideas within a context of liberatory education: one which frees children to think critically. I am less interested in what teachers do in a classroom than in who they are as persons and in what they elicit from students. I look for authenticity in teachers and in my students who wish to become teachers. I want to help them become responsible, autonomous human beings who will want their students to be just as responsible and authentic. Books can provide students with the information they need to succeed academically but only teachers can model, live and instill in them the virtues they need to transform their world.

My Beliefs: A Paradigmatic Perspective

I subscribe to a pedagogy which allows students to control their own destiny in the classroom. If we teach them to be responsible students and cooperate with others, we instill in them the belief that they are capable of transforming society and improving the quality of life, let alone the classroom. I believe that students, irregardless of grade level, can and should participate actively in the democratic functioning of the classroom as well as in their learning: autonomous and authentic human beings are never passive. I believe that students count in teaching, and that they have the right to decide what happens to them in the classroom and how they want to be treated. They even have the right to rebel against treatment which they feel is unfair.

Paquette [1985] suggests that a teacher's pedagogy encompasses one's vision of the world as well as one's values and beliefs and it dictates the strategies and tools to be used in practice. Beliefs, according to Giroux [1986a:23], are rooted in a person's implicit or explicit vision "of who people should be and how they should act within the context of a human community." For me, educators must help students become such people and act accordingly. Fenstermacher points out that

> [e]ducation is the provision of means to fellow human beings enabling them to structure their experience in ways that continually enlarge knowledge, reasonable belief, understanding, autonomy, authenticity, and sense of place in the past, present, and future of the human race.
>
> To educate a fellow human being is to provide that person with the means to structure his or her own experiences in ways that keep on expanding what that person knows, has reason to doubt or believe, and understands, as well as the person's capacity for autonomous and authentic action and the person's sense of place in history. It is not supplying the knowledge, the reasonable beliefs, and so on, but rather supplying the means to gain access to and continue the enlargement of knowledge, understanding, and so forth. To initiate this process it is usually necessary to "prime the pump", to begin by supplying the content that the learner is to acquire. As the learner comes to understand what is happening...the learner becomes a student, capable of gaining independent access to content. The teacher's responsibility quickly shifts from serving as supplier of "raw" content to supplier of the means to structure experience.

Freedom. To educate a fellow human being is to help him or her become an authentic and autonomous person. Because education is deemed to be a liberating process, students must experience this liberatory experience straight away. In other words, human beings must learn how to be free and not just told they are free in order to function in a democracy. Freedom of choice in the classroom is therefore essential for transmitting democratic ideals. In a sense, actions speak louder than words.

Freedom in the classroom should not be mistaken for the right to do nothing or to do only what one wants to do. As Paquette [1985:27] aptly points out, although we do not help children learn how to use their freedom by depriving them of it, we do not teach them to respect the established order by permitting them to grow according to their own logic. On the other hand, Holt [1972:75] recognizes that doing "nothing" in the classroom may sometimes be productive:

> Children absorbed in their work may talk about the work, but not about other parts of their lives. The scientist or artist or artisan or workman in the child may be satisfied, but the philosopher, dreamer, and poet neglected...Deny children--or anyone else--the chance to do "nothing", and we may be denying them the chance to do something--to find and do any work that is truly important, to themselves or to someone else.

Students should be given the freedom to acquire knowledge in the way they feel they can better acquire it. Many teachers who do not trust students believe that allowing them freedom to choose the way and the time they wish to learn results in chaos. Most of them cannot imagine how freedom can be applied in a teaching/learning situation. Holt [1972:11] provides an explanation for our inability to apply freedom in the classroom:

> We have had in our own lives so little experience of freedom, except in the most trivial situations, that we can hardly imagine how it might work, how we might use it, or how it could possibly be of any use to us when any serious work was to be done. For our times the corporate-military model seems to be the only one we know, trust, and believe in. Most people, even in democracies, tend to see democracy as a complicated process for choosing

> bosses whom all must then obey, with this very small difference--that every so often we get a chance to pick a new set of bosses.

Likewise, in a classroom situation, it is much harder to imagine how freedom could or should work. In chapter five, the reader will get a glimpse of how freedom works in one teacher's classroom.

Because I believe that students, when given the opportunity and when proper models are provided, are able to become responsible persons and channel their efforts into benefitting the human community, I adhere to a pedagogy based on a dialogical relationship between teacher and students, one which promotes solidarity among students. Shor [1987a:23] observes that

> [a] dialogic class begins with problem-posing discussion and sends powerful signals to students that their participation is expected and needed. It [is]...not easy to learn the arts of dialogue because education now offers so little critical discussion and so few constructive peer-exchanges.

In order for critical or problem-posing pedagogy to be successful, teachers and students must adopt six basic attitudes: love, humility, faith, trust, hope and critical thinking [Alschuler, 1986; Freire, 1971, 1982, 1987a].

Love. Dialogue cannot exist without the teacher's love for his or her students. Love manifests itself in the way students are treated; in the teacher's compassion for them; in the way students are easily forgiven for their misgivings; in the mercy teachers have for the intellectually less-fortunate; in the constant attention teachers give their students in order to share their joys, successes and failures; in the confidence they instill in students, and in the respect they have for their knowledge and experiences. Auffray [1930:99-100] summarizes very well what love in teaching means:

> D'abord pas de barrière entre l'élève et son maître, pas de loi des distances, pas de lignes parallèles où tous deux [maître et élève] cheminent sans risque de se rencontrer! Comme aussi pas de colère, pas de coups, pas d'humiliation publique!--Mais la copénétration des coeurs, l'esprit de famille, la bonté toujours inquiète, toujours agissante, toujours penchée sur la faiblesse ou l'ignorance,--la miséricorde qui sait fermer les yeux, qui ne punit pas tout, qui pardonne aisément,--le souci constant de l'enfant, qui fait prendre intérêt à sa santé, à ses parents, à ses besoins, à ses peines, à ses progrès, à ses joies,--la vigilance qui le protège, le défend aussi bien de la pierre du scandale que de l'inclémence du temps,--la tendresse réelle et exprimée,--la surveillance continue mais maternelle,--l'imagination sans cesse en éveil, à l'affût de tout ce qui peut égayer, instruire, épanouir la vie de l'enfant,--la douceur qui ne hausse pas la voix, qui garde son bon sourire au milieu des pires traverses, qui sait punir avec un regard attristé, une bouche silencieuse, un front qui se détourne,--la confiance, témoignée de mille façons et attirant infailliblement la confiance,--la condescendance, qui ouvre à deux battants les portes de la chambre et accueille le petit bonhomme de dix ans comme un grand personnage,--la saine familiarité qui se mêle aux jeux des enfants, à leurs divertissements les plus puérils, à leurs petites folies: cela, tout cela, et que de choses encore, mais toutes renfermées dans ce mot, trop profané, et divin pourtant: l'amour!

Humility. Teachers who believe that the knowledge students possess is less important than the knowledge they wish to impart, cannot entertain a dialogical relationship. One must first be willing to admit that one does not hold a monopoly on truth and knowledge and that students are no less intelligent because they do not possess the same information as their teacher. Freire believes that humility

> teaches us to understand and experience the beauty of exposing ourselves as teachers to the wisdom of our students. We must recognize that students also have wisdom. We must believe that it is possible for them to go beyond even our own level of knowledge [Bruss & Macedo, 1985:10].

Resweber [1986:26] adds:

> Apprendre ce n'est pas apprendre à l'enfant, c'est apprendre de l'enfant. Ainsi la relation pédagogique est-elle le lien où chacun est enfanté à lui-même: l'adulte à sa vérité d'enfant, l'enfant à sa vérité d'adulte.

Faith. Dialogue requires that teacher and students have faith in each other's capabilities to learn from each other and to grow together as full human beings. Also, the teacher's task entails helping students develop a "deep and abiding faith in the struggle to overcome economic, political and social injustices, and to further humanize themselves as part of this struggle" [Giroux, 1985d:379].

Trust. Teachers and students must trust each other if they are to live and learn together. Students who feel they will be penalized for expressing their opinions will not enter easily into a dialogical relationship with their teacher nor with their classmates. Teachers who refuse to show students their human side for fear that students will take advantage of them will also find dialogue difficult. Yonemura [1986:475] points out that

> ...children and teachers learn best when they are viewed as people rather than locked into pupil roles or teacher roles and are thus freed to bring themselves and their views to the classroom world. Teachers free to be themselves are not threatened by children; they move with, not against, the energy released when children find their own answers.

Instilling trust in a classroom creates an atmosphere of solidarity and cooperation where students are free to be themselves and are responsible for their learning and that of others. In traditional classrooms, teachers decide what is to be learned, how it is to be learned and when it is to be learned. Students do not have any say in these decisions. In a dialogical climate, however, the freedom to choose when and how to learn is left to the students, with a proviso: students may choose not to be taught but they must choose to learn. The choices students make must favor their academic achievement.

Not all students are able to function adequately in this kind of atmosphere, however. Some students feel more comfortable being told what to do, and when and how to do it for any one of four reasons, according to Holt [1972]. First, these students do not trust that their teacher will really grant them the right to be responsible learners. They expect the teacher to take this freedom away from them at will and they just wait until it happens. Secondly, some students do not trust themselves enough to be willing to choose what and how to learn.

> They have been taught in school to distrust themselves, and they have learned. It is one of the few things that schools teach well. Everything the traditional school does says clearly to the student that he cannot be trusted to do anything, not even to make the simplest choices about what he will learn or do next or how he will do it. Nothing is left to chance or the student's own design [Holt, 1972:91-92].

Thirdly, students do not want to risk failing or making the "wrong" choice:

> To choose is to risk. Faced with a choice, the student may well think, if I have to decide what I'm going to do, how do I know that I will like it or get anything out of it. The choice may be no good. But then I'll have no one else to blame. I can't say...that it was the teacher's fault for asking an unfair question, or not telling me what she really wanted, or not teaching me what I was supposed to know [Holt, 1972:92].

And fourthly, the students do not know what choices are available or possible.

Hope. If students do not expect anything to result from their efforts at nurturing a dialogical relationship with others in the classroom, this experience will be sterile and tedious. Dialogue cannot be carried on in a climate of hopelessness [Alschuler, 1986]. Students must believe that their voice counts and that they can make a difference in what happens in the classroom (and later in the wider community). This hope empowers them to improve the quality of life for other members of the human community [Giroux, 1987a].

Critical thinking. The true purpose of dialogue is to promote critical thinking in students which results in the transformation of reality. Teaching for social transformation, according to Giroux [1986a:30]

> means educating students to take risks and to struggle within ongoing relations of power in order to be able to alter the grounds on which life is lived. Acting as a transformative intellectual means helping students acquire critical knowledge about basic societal structures, such as the economy, the state, the work place, and mass culture, so that such institutions can be open to potential transformation.

Critical thinking has become a "buzz" word in educational circles. No one admits to not "teaching" critical thinking. In most classrooms, however, critical thinking is simply another activity or another subject to be taught and not a critical search for truth. Our definition of critical thinking suffers from what Giroux [1988b:62] calls the "Internal Consistency position" which "refers primarily to teaching students how to analyze and develop reading and writing assignments from the perspective of formal, logical patterns of consistency". If we as educators are really serious about promoting critical thinking, then we must do more than supply students with these important but limited learning skills. We should teach students to examine critically the knowledge we impart in our classrooms and show them that knowledge "cannot be separated from human interests, norms and values" [Giroux, 1988b:62]. We must teach them to move "outside their own frame of reference so that they can question the legitimacy of a given fact, concept, or issue" [Giroux, 1988b:63].

If we believe in promoting critical thinking, then we must change the social relations in the classroom and allow ourselves to become the targets of our students' critical analysis of their school experiences. Critical thinkers question, probe, ask for clarification, critique and analyze situations. They do not take things for granted and are not satisfied with the status quo. Critical thinkers see the lack of congruency and coherence in the societal structures and organizations to which they are confined. Giroux [1988b:64] opines that

> any approach to critical thinking, regardless of how progressive it might be, will vitiate its own possibilities if it operates out of a web of classroom social relationships that are authoritatively hierarchical and promote passivity, docility, and silence. Social relations in the classroom that glorify the teacher as the expert, the dispenser of knowledge, end up crippling student imagination and creativity; in addition, such approaches teach students more about the legitimacy of passivity, than about the need to examine critically the lives they lead.

I submit, therefore, that real critical thinking can only be explored in classrooms where teachers and students have faith in each other, and trust and respect each other. Only teachers who are not afraid to be the object of their students' critical analysis can "teach" critical thinking.

Although we would all admit to promoting the virtues of love, faith, hope, respect, justice, cooperation and critical thinking in our classrooms, we are deluding ourselves in thinking that this can be done in traditional classrooms. Firstly, these virtues cannot be taught; they must be lived. Instilling these virtues in our students also requires that we, their teachers, model them. For example, if we want students to respect the rights and freedom of others, then they must experience being respected themselves. In traditional classrooms where teachers decide what is to be learned, and when and how, students are being sent a mixed message. Rothenberg [1989:74 citing Jackson] explains:

> Because [traditional] classrooms are crowded places, students have little control over what they do, over when they do things and over their movement about the classroom; students learn to wait and to deny desire; they learn to give responses on demand and to withhold answers at other times; and they learn to work in crowded conditions. Because evaluation in traditional classrooms is constant, formal, and very public, students are labeled; they compare themselves with others to determine their self-worth, thus creating a highly competitive and hierarchical environment; they adapt by complying, withdrawing, and/or cheating; and "successful" students learn to be relatively docile and to conform. Because teachers are relatively powerful and not chosen by those present, students learn about legitimate authority and learn to obey someone because the person is in a position of authority; they learn to take orders; they learn that there is a difference between work and play ("work" is what authorities tell you to do; "play" is what you choose to do); and they learn to curry favor and to hide things that displease an authority.

The pedagogy to which I subscribe, therefore, is grounded in a humanist education paradigm [Bertrand & Valois, 1982:101] which focuses on the person. The teacher is mainly concerned with the development of the child as an autonomous, independent, authentic, altruistic person. On an epistemological level, knowledge is considered to be subjective and acquired differently according to an individual's learning style, learning rate and interests. It is not acquired for its own sake, but rather to help students become autonomous persons. On a cultural level, a model of teaching within a humanist paradigm sees the students as free and creative persons who are confident in their own abilities and capable of participating actively in their own learning. The teacher's role is subordinate to the students' role and is that of facilitator, cooperating with students to help them acquire knowledge. The teacher is also sympathetic towards students and believes in their capabilities to think for themselves and to learn by and for themselves. On a political level, a humanist mode of teaching empowers students to be critical of the way society treats individuals and on a socio-economical level, emphasis is placed on the person as actor and not as acted-upon.

The teacher, whose story will be told in chapters four and five, also subscribes to a pedagogy grounded in the humanist paradigm. She agreed, therefore, to collaborate with me in this study in order to better articulate what we knew we already shared. As for me, although I first aimed to gather significant information on applying a humanist pedagogy in an elementary classroom, I soon began questioning my own teaching at the university level. By observing the teacher "teach", I was able to see what such a pedagogy *could* "look" like and to think about what it *should* look like in my own teaching.

As I mentioned earlier in this chapter, teaching is my passion: I think about it, I talk about it and I search out those who want to discuss it with me. Chapter two summarized my experiences as a teacher and a teacher-educator and documented the evolution of my thinking and my views on teaching. The reader has no doubt detected my lack of confidence as a teacher-educator and my willingness to continue learning how to be a better one. This study, therefore, is important for my professional development and adds to my story as an educator. The dilemmas I face every day as a teacher-educator are, in a sense, similar to those which my collaborator faces and talks about in chapters four and five. The next chapter will focus on the research story--how the study was conducted.

III. THE STUDY

Alice: Where I come from, people study what they are not good at in order to be able to do what they are good at.

Mad Hatter: We only go around in circles in Wonderland; but we always end up where we started. Would you mind explaining yourself?

Alice: Well, grown-ups tell us to find out what we did wrong, and never do it again.

Mad Hatter: That's odd! It seems to me that in order to find out about something you have to study it. And when you study it, you should become better at it. Why should you want to become better at something and then never do it again? But please continue.

Alice: Nobody ever tells us to study the right things we do. We're only supposed to learn from the wrong things. But we are permitted to study the right things other people do. And sometimes we're even told to copy them.

Mad Hatter: That's cheating!

Alice: You're quite right, Mr. Hatter. I do live in a topsy-turvy world. It seems like I have to do something wrong first, in order to learn from that what not to do. And then, by not doing what I'm not supposed to do, perhaps I'll be right. But I'd rather be right the first time, wouldn't you?

Lewis Carroll
Alice in Wonderland

Teacher-educators have a difficult and somewhat complicated task. We teach about teaching by teaching. Unlike elementary and secondary school teachers, or even our colleagues in other faculties who teach subjects such as fine arts, history, economics and literature, we teach about what we do. No other professionals are required to accomplish this feat. We must know what teaching is, share this knowledge with our students and, the very act of sharing this knowledge is exactly what we teach. We are one of the few groups of professionals--if not the only group--who "live" the subject we teach.

Our dilemma is no less difficult to solve than Alice's and our world no less "topsy-turvy" than hers. Nevertheless, we can profit from the same advice the Mad Hatter gave Alice by studying teaching in order to "become better at it". This is exactly what the teacher and I wished to do in this research: she taught so that I could observe her and learn about this "something" called teaching. I not only can share what I learned with my students but also copy it even though the Mad Hatter considers this "cheating!"

Unlike most of the research conducted in the past on teaching, we wanted our research to change our practice and not just tell us something about it. Our study can thus be considered research for teaching rather than research on teaching [Nodding, 1986].

Focus of the Study

We have traditionally thought of university professors in faculties of education as teachers of teachers. We picture future teachers learning from their professors but we rarely think about professors learning from their students. This study permitted me to learn from a former student by simply watching her teach and documenting what she said to her students. I believe this has helped me become better at educating teachers.

Working Design and Methodology

The data for the teacher's story was gathered using holistic ethnography techniques developed by Franz Boas in the United States and Bronislaw Malinowski in England.[1] Holistic ethnographers "want to know the participants' points of view [culture] in order to interpret behavior appropriately" [Jacob, 1987:11]. Most holistic ethnographers hold to four basic principles. Firstly, empirical evidence is gathered directly from the field in order to study the respective culture [Malinowski, 1961:7-8]. The researcher himself goes "on location" to collect the data for the study [Clammer, 1984:65] either by participating in the culture or by observing it from a psychological distance. Observations are recorded in a very detailed and concrete way, avoiding inferences as much as possible [Pelto, 1978: 93-4]. Secondly, a wide range of methods is used to collect a wide range of data. Among the various techniques, two were quite crucial to this study: non-participant observation and informal interviews.

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[1] For an excellent review of the qualitative research traditions and their application to education see Jacob [1987].

Although, in holistic ethnography, the researcher is at times "primarily a participant, and at other times primarily an observer" [Jacob 1987:15], I remained "primarily an observer" for the greater part of the study. The observations ended at the point of "diminishing returns"--i.e., the point at which the time and effort spent observing were no longer yielding any significant amount of new or additional information. A third principle of holistic ethnography is to document the subject's view of the world [Dobbert, 1982:11]. The interviews which took place throughout this study allowed me to collect data which helped me understand the teaching from the insiders' (teacher and students) point of view. In order to grasp the subjects' view of the world, holistic ethnographers also record their verbatim statements. The teacher's and students' statements were my source of knowledge about "their world".

It was important that the design chosen for this research respect the ideals held by both the teacher and myself. We both wished our actions in this endeavour to be as emancipating as the education we believe children should have. For this reason, an **emancipatory teacher-based action research** approach was used "whereby both researcher and researched become...'the changer and the changed' [Lather 1986:263]. Such a model "enables people to change by encouraging self-reflection and a deeper understanding of their particular situations." This implies "mutual negotiation of meaning and power" as well as "collaborative theorizing" in which this meaning is mutually constructed and validated. Heron [1985:128] refers to this kind of investigation as co-operative inquiry: "doing research with people rather than on people." According to Tripp [1987:180],

> ...a collaborative model is one where teachers make their own choices and are active, self-reflective researchers into their own practice and situation. For the outside researcher, working collaboratively means that the teacher's experiences in those roles are the research data. Only then can the learning be symmetrical in that the teacher learns as much as the researcher. However, under those conditions the overall substantive outcomes are markedly different: the teachers' gains are principally in the form of improved practices and understanding of their teaching, whilst the researcher gains data for theorizing about schooling and teachers' practical knowledge...Collaborative research in the classroom thus takes place between two consenting but somewhat schizophrenic professionals who share a common bond: a teacher-researcher and a researcher-teacher educator.

Aoki [1985:17] believes that

> [t]he researcher in becoming involved with his subjects, enters into their world and engages them in mutually reflective activity. He questions his subjects and himself. Reflection by himself and participants allows new questions to emerge which, in turn, leads to more reflection. In the ongoing process which is dialectical and transformative, both researcher and subjects become participants in an open dialogue.

Data collection and data analysis reflect this dialogic research design. Although it is impossible in this dissertation to document changes in the teacher's practice, her understanding of her teaching will be evident in her comments. As far as I am concerned, the data allowed me to find answers to some of the questions I have been asking myself about teaching and teaching immersion teachers. Not only is the data in this study useful as content for my courses, it also applies to the nature of my teaching--how I interact with my students.

Data Collection

The study began in June 1987 when I first observed the teacher for two days in her split-grade 4/5 classroom. Since she was to have the same students the following year, we both thought it would be helpful for me to "get a feel" for the class and the teaching. The major part of the research, however, was conducted during the 1987-88 school year in a split grade 5/6. Following is a description of the various techniques used to collect the data.

Observations. The observations were conducted in three phases totalling 3½ months: at the beginning of the school year, in the middle, and at the end. This allowed me to observe samplings of the teaching across the school year. To observe, I sat in a corner of the classroom which was the least disruptive to the teacher and to the students and entered into a log book events surrounding the dialogue or conversations I tape-recorded. Pertinent information about the activities in progress and a brief summary of, or notes to the accompanying dialogue were also recorded in the log book. In the margins, a note was sometimes made of the time, date, tape number and the approximate location on the tape of an interesting verbal encounter which I wanted to be able to retrieve at a later date. I also documented incidents which I thought epitomized the teacher's mode of teaching as well as events which took me completely by surprise. The log book became a narrative of what I saw happening in the classroom and a tool to help me reflect on and formulate ideas for the teacher interviews.

Recordings. A cassette recorder, linked to a wireless microphone which the teacher wore throughout the observation sessions, allowed me to record the teacher's dialogues and comments. At first, I tried to play my role of "shadow" as much as possible, following the teacher wherever she went. I soon found this to be an unreasonable task and, whenever the teacher left the classroom, I decided to remain at my desk in the east corner of the room, hoping that the wireless microphone would record as much of the conversations as distance allowed.[2]

When time permitted, the tapes were reviewed at the end of each day and excerpts were transcribed on 3 x 5 slips of paper. The major part of this activity, however, was accomplished towards the end of the third observation period. By that time, categories or topics began to evolve based on my observations, discussions with the teacher, readings, and reflections. I was thus able to classify each slip or groups of slips into one of the topics or categories. As I listened to the tapes during the transcription stage, the teacher's statements suggested other categories which were added to the previous ones or derived from them. The transcriptions were later entered into a computer and filed according to these same categories.

The transcription phase was the most tedious and time-consuming phase, albeit the most interesting and worthwhile. At the outset, I would have appreciated relegating this task to an assistant. However, as I plugged along, listening to each tape, rewinding certain sections, transcribing a phrase or two, rewinding again to grasp a word or a phrase which I was unable to transcribe in time or which I could not clearly understand, I realized to what extent I was the only person capable of doing this work. Because the fieldnotes of my log book were always kept close by, and because I could vividly recall the context surrounding the taped conversations, I was able to grasp certain words or phrases which could have been incomprehensible to a third party. I was also able to judge the importance of transcribing a pause in the conversation or a voice inflection, as well as understand the reasons for certain interruptions and hesitations in the dialogue. Furthermore, by accomplishing this tedious task myself, I was able to relive a second time the "sights and sounds" of the teaching I had observed. This activity was extremely beneficial to me since it allowed me to reflect more deeply on the meaning behind the words--meaning which could only be arrived at by paying closer attention to the hustle and bustle which served as the backdrop to the conversations or dialogue. In other words, I was able to transcribe not only text but con-text.

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[2] During one of the teacher's supervision duties in the school hallways, I discovered that the amplifier was indeed able to capture our conversation almost from the far end of the school.

Interviews. Frequent unstructured interviews were conducted with the teacher to check the accuracy of the data I collected and to get her own perceptions of the recorded events or dialogues. These interviews helped me to verify my assumptions, check out inconsistencies, and clarify aspects of the teaching or processes which were not obvious to me. The interviews were actually dialogues between the teacher and myself in which we tried to arrive at mutually-negotiated meanings by linking the data with the theory and vice versa. This was in keeping with the principles of the research methodology, since reciprocal feedback and criticism prevented me from imposing my personal meanings on the situations and disregarding the teacher's [Lather, 1986:265]. The interviews were taped, again using the wireless microphone which the teacher controlled. Relevant excerpts were transcribed and analyzed in the same form and manner as the transcriptions of my observations described above.

During some of these interviews, I became a "sounding board" for the teacher, enabling her to reaffirm her values, to question whether her behaviour was congruent with her philosophical stance and to understand the reasons for her actions. During these moments, I did not feel that I brought new insights to the teacher. Rather she became increasingly conscious of her own teaching through activities such as questioning, talking about what had happened during the day or week, explaining to me the reasons for certain actions and activities in the classroom and analyzing a troubling situation with a student. It seemed that, after each discussion, she was able either to answer her own questions or clarify her own doubts.

The debriefing interviews. Some of the interviews served as debriefing sessions which allowed the teacher to step back from the experiences and to reflect critically upon them. My role in the debriefing interviews was one of critic in order to challenge the teacher to search for coherence in her actions and in her personal theories.[3] For the most part, I attempted to follow the stages proposed by Pearson and Smith [1985] during these interviews. Basically the teacher was asked to describe what had happened during the experience which we wanted to focus on: what she had said and what the students had said. Secondly, the teacher was asked to express her feelings on the experience in order to help us give meaning and understanding to it. Lastly, we tried to grasp insights from the teacher's experience and her reaction to it which would supply further meaning to the context. The debriefing interviews allowed the teacher and myself to try to discover emerging themes behind my observations.

Key-informant interviews. Students were interviewed in order to gather their perceptions of the teacher and the teaching I had observed. In a way, their comments served to cross-check the accuracy of my own and the teacher's perceptions. The students were told the reasons for the interviews and were told how the interviews would be conducted. At the beginning of the school year, the teacher explained to the students that I might be talking to them and that they should be as frank and open with me as they usually were with her.[4] She explained to them that they should tell me what they liked and what they didn't like about her teaching. She also told them that I would respect their confidentiality and that she would not know what each individual said about her teaching. The decision to be interviewed, however, rested with the students themselves and they were not pressured in any way to speak to me. The teacher was quite confident that they would want to be interviewed and even ventured to tell me what she thought each of them would say about her and about her teaching[5].

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[3] I feel confident that the trusting relationship and mutual respect we had [and still have] for each other's perceptions and theories did not jeopardize our aim for critical awareness.

[4] On the first day of the school year, the teacher had introduced me as her "shadow" and had explained to the students that I would be observing her and that they should just go about their usual business. She also told them that I was there to learn something about teaching and asked me to explain to the students what a Ph.D. dissertation entailed. I'm not really sure I impressed them with my explanation but that was a good enough ice-breaker.

Although I talked to the students informally during the observation sessions, I did not interview them until the end of the school year. I wanted to win their trust so that they would not be threatened by the interviews and, since the decision to be interviewed was theirs to make, I wanted them to volunteer to speak to me. I soon felt that the students considered me part of the classroom decor as they passed by my seat not noticing my presence--or not caring. At times, one or two students would stop to talk briefly. Most of the time, however, they went about their normal routine and my presence did not seem too intimidating. Some students even occasionally verified whether the small red light on the amplifier, which I would set next to me, was flashing. From his seat at the far end of the room, one particular student would often stretch his neck to check. The few times that the light was not flashing, he told the teacher that she had forgotten to activate the microphone. After a while, I considered the students my accomplices in this somewhat "criminal" act of taping their teacher's conversations.

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[5] The teacher's predictions were for the most part quite correct. The students did not tell me anything--either good or bad--which the teacher did not already know. This experience made me appreciate the extent to which openness and freedom to communicate was practiced in the classroom. The student interviews allowed me to see how well the teacher knew every one of her students. The feedback which some students gave me, however, was more laudatory than the teacher had anticipated.

In order to get even closer to the students, I taught myself how to play chess--a game which a friend had tried to teach me as a young college freshman, but whose rules and moves had frustrated me enough to forego the status it could have brought me back in those days. Some twenty-five years later, it took a wonderful gang of grade five and six students to get me to teach myself the game. Needless to say, I got some good pointers during recess from some of the experts in the class. By giving these students the chance to "kill" me--a task which they quite enjoyed doing, I learned enough about the game to challenge the class champion at the end of the year. I lost! Nevertheless, playing chess, having my own pep squad to suggest certain moves (something my opponents often frowned upon but tolerated, confident that they would check and mate me in the end) and just hanging around to watch the game was certainly a way for me to establish a good rapport with the students prior to the interviews.

Towards the end of the school year, I thought the students were ready to be interviewed. After speaking with the teacher and asking her permission to interview them, she suggested that I write a letter to the parents to inform them of my intentions and to ask their help in encouraging the students to be interviewed. The teacher later suggested that I accompany the students on a two-day outing to a classmate's family cottage where I could interview them in an informal setting. This proved to be unrealistic since they were only interested in reading, swimming and other outdoor activities. My first interview attempt was a failure, though my chess endeavours were somewhat successful.

The interviews were formally begun the following week at school. I set up my wireless microphone and cassette tape recorder in the adjoining classroom and the first volunteers trickled in. Questions required to elicit the desired information were prepared beforehand and served as a script (Appendix A) for the interview. Both open-ended and closed questions were asked with the aim of soliciting from the students their view of the teaching/learning process which they were experiencing. Whenever students volunteered beforehand the information which certain questions were designed to elicit, the particular questions were not asked. Some students spent more time answering certain questions. Since my aim was to let the students speak freely, I only questioned them when there was a lag in the conversation. Otherwise, I made full use of "question-asking strategies" such as "uh-uh", a nod of the head or the restating of the students' responses in order to probe deeper into the informants' remarks [Jacob, 1987:15].

I was able to finish the interviews in approximately three mornings and all but one student was interviewed. I interviewed the first students individually but soon found that the interviews degenerated into a question and answer period. The spontaneity with which I wanted the students to speak was lacking. I then decided to have the students come in pairs or in trios and discovered that this allowed the students to express themselves more freely since one student's comments nourished the comments of the others.

The student interviews were recorded and transcribed in the same manner as the teacher interviews. The themes or topics which evolved from these interviews were paired with those from my observations and teacher interviews. The students confirmed what I had seen and helped me piece together a complete picture of the teacher's methodology.

Students' letters. Two years after the observations and interviews ended, the students, who are now in junior high school, were sent a letter (Appendix B) requesting that they write their thoughts about their grade 5/6 teacher's teaching. Of the fourteen students contacted, four responded (Appendix C).

Data Analysis

The cross-checking of the data gleaned from my observations and recordings, the teacher interviews, and the student interviews helped me to interpret the data. Two particular processes helped assure the validity of the conclusions: triangulation and shared reflection.

Triangulation. Triangulation enhances the "scope, density, and clarity of constructs developed during the course of the investigation" [Goetz & LeCompte, 1984:11]. By cross-checking information collected, I tried to discover inconsistencies and avert falsification of data. This process prevented me from accepting too readily the validity of initial impressions or arriving at false conclusions.

Shared reflection. The research methodology chosen for this study allows the teacher to share in the conclusions and the theory building. Such a process adds face validity to the findings in that the description, analysis, or conclusions will be "recycled" back to the teacher to ascertain whether she "sees herself" in what I have documented. It involves her in all phases of the research and not just in the preliminary stages. This critical and sceptical examination forces both teacher and researcher to see either the validity or the falsity of the conclusions. Our shared reflection and negotiation of meaning help guard against falsifying data or making erroneous projections [Heron, 1985].

Ethical Research Considerations

The teacher as well as all key-informants were assured confidentiality and anonymity. The teacher was provided with a copy of the research proposal and had access at all times to my field notes, the recordings of her conversations, and other pertinent information. Although permission was secured before interviewing the key-informants, the teacher was denied access to the direct transcripts of each interview so as to protect the anonymity of the respondents. However, she was able to read the composite draft of information gleaned from the totality of the interviews. It was also hoped that time would help protect the anonymity of the informants.

The teacher had the option of excluding me from any meeting she attended or any conversation she had and was able to shut off the wireless microphone whenever she wished. To my knowledge, this was done only once and at the request of a student who did not want his private conversation with the teacher to be recorded.

I tried to keep to a minimum the number of people outside the research site who knew where the research was conducted as well as the name of the teacher observed. I was also the only other person besides the teacher who had access to the bulk of the data during the fieldwork. Because our work was a collaborative effort, the teacher felt free to divulge this information herself.

This research has indeed afforded me the opportunity to learn from a former "student" and consequently I feel my teaching at the university level has been transformed. In this chapter, I have outlined the premise of the study, the reasons for undertaking the study and the way the study was conducted. In chapters four and five the teacher's story will be told, after which my voice will again dominate as I comment on how this teacher's pedagogy changed my own teaching at the university level and as I explore some of the implications this study might have for teaching, teacher-education and further research.

IV. THE TEACHER

An educator is not merely a giver of information; he is one who points the way to wisdom, to truth. Truth is far more important than the teacher. The search for truth is religion, and truth is of no country, of no creed, it is not to be found in any temple, church or mosque. Without the search for truth, society soon decays. To create a new society, each one of us has to be a true teacher, which means that we have to be both the pupil and the master; we have to educate ourselves.

Krishnamurti
Education and the Significance of Life.

La tâche de l'éducateur d'aujourd'hui est difficile. Il ne peut pas se reposer sur son acquis: il lui faut sans cesse renouveler ses connaissances, faire une mise au point de ses méthodes. Il doit agir, être présent et efficace, tout en restant en retrait. Il doit chercher, non à former des disciples qui lui ressemblent, mais des êtres libres, profondément différents de lui. Son autorité n'a plus pour base des éléments extérieurs à lui, le vêtement, le cadre, les titres, la discipline, les examens, la pression sociale. Il ne peut la tenir que de sa valeur pédagogique, intellectuelle, humaine. Cela exige des dons naturels, un effort ininterrompu, une foi profonde en son action. Mais cela peut assurer le bonheur et la beauté d'une vie.

Emile Chanel.
Textes clés de la pédagogie moderne.

At the banquet of learning teachers have always found themselves seated slightly below the salt. Their claims to expert professional status have never been fully recognized. They have had to stretch out their hands farther than most for the knowledge they need, and have often been slighted as pretentious when making claims for the importance of their discipline, education. A particular kind of disregard falls on those who are thought not to know their place in the order of things.

Margaret Meek & Colin Mills.
Language and literacy in the primary school.

This chapter traces a portrait of the teacher. It deals primarily with her "being" based on what I knew about the teacher before beginning the study, on what she revealed to me through both her formal and informal conversations during the study, on her conversations with the students, and also on the students' perception of her teaching.

The teacher and I first met when I evaluated the French immersion school where she had been teaching grade two for two years. During my visit to her class, we exchanged ideas on teaching and I distinctly remember being impressed by the way this teacher acted with children and by the way her young students behaved towards her. Part of my fascination was due more to who the teacher was than to what she did. The following two summers, the teacher enrolled in education classes which I taught at university and we began sharing our ideas on teaching and our ideals about education. This professional acquaintance developed into a fine friendship based on mutual trust and confidence in each other's capabilities.

Three years later, I nonchalantly suggested to the teacher that it would be interesting to watch her teach since we shared similar beliefs and assumptions about teaching. I wanted to explore what she thought; where she came from; what she believed; how she acquired these beliefs; what knowledge she posessed about herself, about children and about teaching children; her personality traits; and her weaknesses. It seemed to me that all these were as much a part of her teaching--and affected it greatly--as were her teaching techniques.[1] Although I believed we teach who we are, the notion was still very vague in my mind.

The teacher agreed to collaborate in this study on the condition that the research be a learning experience for both of us. Throughout the study, we shared our thoughts on our teaching and thus began our professional journey together. Once the study began, I was glad that the teacher saw my presence in her classroom as a means for both of us to grow professionally. Because we had nourished a professional friendship since our first meeting, my role as observer was a comfortable one. I felt that I could ask questions, smile, frown at times and react to what I saw or observed without worrying about whether the teacher mistook my expressions or my comments as a judgment of her teaching.

Mario Lodi [1970:22] points out that in our search for information about teaching, we ask the wrong questions. He claims that instead of asking what we must do in order to teach, we should ask who we must be:

> Souvent mes amis me demandent comment je m'y prends pour faire l'école et pour qu'elle soit toujours pleine. Ils voudraient que je leur précise ma méthode, mes programmes, ma technique d'enseignement. Ils posent une mauvaise question; le problème n'est pas de savoir comment il faut faire pour enseigner, mais comment il faut être pour pouvoir enseigner.

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[1] This became increasingly evident as the study progressed and as I became more and more taken with her and with what she represented to her students.

In this chapter, I let the teacher and her students tell us "comment il faut être" to teach in a humanist mode. I explore not only the teachers physical characteristics but also elaborate on her beliefs and assumptions about teaching. The reader will thus be better prepared to understand chapter five which deals with "comment il faut faire".

Physical Characteristics

The teacher is a short, slender, attractive woman in her late thirties with brown eyes and short brown hair whose clothes are always very neatly pressed and extremely clean. The colors of her clothes range from earth tones and pastels to basic white.[2] Because of the ecological, "back-to-earth" stance she has adopted [to be discussed below], she avoids wearing make-up and strong-smelling perfumes, relying mostly on grooming products made from natural sources. Her skin is clear, extremely clean and healthy-looking and un-blemished by the chemical substances included in most beauty products. Her skin tone and complexion makes her look younger than she actually is. A wet face towel in a zip-lock plastic bag which she carries in her handbag is her protection against perspiration odor during the day.

The teacher has a low tolerance for uncleanliness and makes this known to students by refusing to accept work which is scribbled on either torn or crumpled paper. However, although she strives to instill in students her love of cleanliness, she is very respectful of their appearance and their style of dress.

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[2] Throughout the study, the teacher wore white clothing for a greater percentage of time which made the cleanliness even more evident. White was also emphasized in her home as the basic color scheme: white-tiled floors, walls and curtains.

Personality Traits

The teacher is a very vibrant, friendly, warm, talkative and dynamic person who is always ready to strike up a conversation with a student or a fellow colleague. She listens attentively to others and questions them about their interests. One of her major personality traits is her high degree of tolerance and understanding: everyone is essentially good, and worthy of her trust. Although she rarely criticizes others, she accepts criticisms from others which, given her sensitive nature, sometimes hurt her deeply.

According to the students, their teacher is kind, intelligent, friendly, and encouraging. Troy[3] believes that she does not get angry easily and that she gives students many chances to succeed:

> S: Un normal professeur va donner comme une semaine pour [...] faire un chapitre de maths. Elle donne deux ou deux et trois pour faire un chapitre. [SI-4A][4]

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[3] The name of the students throughout this dissertation are fictitious to protect their anonymity.

[4] The codes after each transcript refers to a particular cassette on which the fragment of speech is found. The number refers to the tape and the letter refers to the side on which the dialogue or comment is found. For example, this particular conversation is found on side A of tape four of the student interviews [SI]. In the dialogues, T refers to the teacher, I to the interviewer, C to the class or group of students and $S_{1 \ldots n}$ to the individual students participating in the conversation. An excerpt from a teacher interview tape is preceded by TI. Three consecutive dots signify hesitations in the speech and long pauses are noted thusly:

Robert [S_1] and Martin [S_2] say that their teacher is kind because, after they finish their projects, she lets them either play games, read, or do the homework their other teachers give them, as well as helps them with their personal problems:

> S_1: Chaque jour trois, si tu es bon et tu fais ton travail et tu ne parles pas beaucoup, tu peux avoir...tu peux avoir une période libre à la fin de le jour comme pour jouer des jeux ou faire des devoirs ou lire et um...
> S_2: Et si tu as des problèmes, elle toujours aide toi. [...] Aussi, si tu as un grand projet à présenter pis tu es malade pour trois ou quatre jours, elle va te donner un extension parce que tu étais malade et tu pouvais pas vraiment faire du travail. [SI-4A]

Alice [S_1] says the teacher is a friend to students because she treats them as equals and Mary [S_2] says she does not abuse the control her job allows her to have over them:

> S_1: Elle est ton amie. Elle...elle n'est pas comme...ouh... "tu es juste un enfant. Tu dois me obéir. Tu dois faire ça et ça."
> S_2: Elle...elle n'utilise pas le pouvoir.
> I: Moi, j'veux savoir ce que vous voulez dire par cela que Madame H- "n'utilise pas le pouvoir."
> S_1: Elle...elle ne fait pas "Moi, je suis un professeur. Tu es seulement un élève. Je veux faire qu'est-ce que je veux avec toi."
> I: Elle ne fait pas ça?
> S_1: Non.
> S_2: Non.
> I: Est-ce qu'y a d'autres professeurs qui font ça?
> S_1: Oui.
> S_2: Oui. [Two names are given]. [SI-4A]

[**Pause**]. Three consecutive dots within brackets [...] denote that segments have been omitted in the transcription and words which were emphasized by the speakers are underlined.

To Sue [S_1] and Harold [S_2], the teacher is a fun-loving, "good sport". As an example of her good nature, they narrate an incident about a "whoopie cushion" they once placed on her chair:

S_1: Une fois on a fait...on a mis un whoopie cushion sur son chaise.
S_2: Oui.
I: Un whoopie cushion!
S_2: Oui et puis elle a...je pense que elle a va comme ça: brrrth **[Makes the sound of the cushion]**
I: Ah non!
S_2: **[Giggles]** et elle a r'gardé comme **[Makes a funny face]**. C'était drôle. Si tu étais là, tu vais aller ha! ha! ha! ha! [...]
I: Mais est-ce que vous auriez pu faire ça avec d'autres professeurs?
S_1: Uhn! Uhn! **[Nods disapprovingly]**
S_2: **[Nods disapprovingly]** Ahn! ahn! Parce que un fois [...] on était dans la première année. On avait Madame L-. Elle est comme ooh...comme un busy body quelquefois...et on a mis une whoopie cushion en dessous son chaise et "pouf!" Elle a punir toute la classe! [...]
I: Et qu'est-ce qu'elle a fait Madame H-, elle?
S_2: Elle a rire.
S_1: Elle a juste dire "Ou!" Oui, elle a rire.
S_2: Elle...elle a...elle est un bonne sport. [SI-4A]

Brian [S_1] and Martha [S_2] feel that students have been influenced by the teacher's determination to accomplish what she sets out to do regardless of the inconveniences she may encounter:

S_1: Elle a beaucoup de détermination. Elle va essayer beaucoup, beaucoup.
I: Est-ce qu'elle vous a donné ça aussi la détermination? Est-ce que vous avez appris ça d'elle?
S_1: Oui.
S_2: **[Nods approvingly]** Ah ah.
S_1: Parce que avant...ahm...je...ahm...si un projet était trop difficile, je dis: "Oh! je vais juste prendre cet projet qui est vraiment simple." Maintenant, je prends un projet difficile et je continue à faire.
S_2: Ahn. Ahn.
I: Toi aussi, Martha?

S_2: Oui.
I: Y'a eu des...y'a eu des moments où vous voulez pas faire du travail, où vous dites: "Ah, j'peux pas faire ça." Maintenant, est-ce que tu veux essayer au moins?
S_2: **[Nods approvingly]**
I: Tu veux essayer.
S_1: Tu peux voir la différence dans Martha vraiment parce que premièrement, dans la deuxième année ses maths n'étaient pas...
S_2: **[Inaudible]**
S_1: Comme ça et maintenant, ses marques sont comme ça **[Shows achievement levels with hands]**.
I: Vraiment, Martha?
S_1: Parce que elle a appris la détermination de Madame H-. [SI-4B]

Evolving Pedagogy

The teacher began teaching at the elementary level after several years of teaching French as a second language to adults. Although she had previously enrolled in a secondary education program in a Quebec CEGEP[5], she had never been granted a teaching certificate due to a former Quebec policy which only granted teaching certificates after two years of teaching. Although her experience with young children was limited, she was able to get her first teaching job at the elementary level due to a shortage of immersion teachers. Her summers were spent taking university courses to complete her degree in elementary education and to satisfy the condition attached to her temporary teaching certificate. Needless to say, her first weeks and months teaching young children were frustrating ones. As she explains below, common sense, intuition and trust in her own abilities as well as in the children's ability to guide her actions saw her through these first experiences at the elementary level:

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[5] A **Collège d'enseignement général et professionnel** [CEGEP] is a two-year institution comparable to a junior college from which students enter a three-year university program.

> T: J'ai toujours enseigné différemment, même avec des adultes. Mais quand j'suis arrivée chez les enfants [...] j'avais aucune, aucune formation. Mon Bac est au secondaire pis j'enseignais aux adultes. [...] Les enfants, pour moi, c'était un monde...inconnu. [...] J'savais même pas ce que c'était un livre de première année pis j'avais jamais écrit en cursive. J'avais aucune idée. Les trois premières semaines, j'ai pleuré tous les soirs. Pis un moment donné, ç'a commencé comme ceci: j'étais écoeurée d'écouter les...adultes qui m'disaient quoi faire [...] J'savais que les enfants étaient pas heureux. Pis...j'avais Rèmi et Aline [**a basal reading series**] moi, dans l'temps. Oublie pas ça. Mais ça là, c'est pas...Le matériel, c'est pas si dramatique. C'est pas si dramatique si...si t'as l'contact avec les enfants. Parce que j'ai réussi à faire des choses avec Rémi pis Aline...Un moment donné, j'ai dit, j'ferme-moi cette porte là. Pis, je...les enfants ont la réponse, hein? Pis j'ai tablé sur la bonne affaire. On l'a eu! On s'est organisé un cours! Pis j'avais une p'tite deuxième année de rien du tout. Pis là, c'est là que j'ai commencé à emprunter des locaux...autour pis avoir confiance aux enfants pis à discuter comment est-ce qu'ils allaient faire çi pis ça tout en gardant l'matériel parce que là, j'étais encore pas mal constipée [...] Le matériel recommandé, moi, on m'avait montré ça comme...eh...c'est la bible...Alors, donc, j'avais toujours le matériel pis évidemment le programme mais...eh...on essayait de...critiquer ça comment est-ce qu'on va rendre ça intéressant. Là, on a commencé à dramatiser, à faire du mime, à essayer d'faire vivre ces mots là. [...] Pis la première évaluation que j'ai eu par le directeur [...] il dit: Qu'est-ce qui se passe dans cette classe là entre les enfants et toi?" Puis, ça m'a jamais fait peur sa remarque. Au contraire, il m'a sauvé la vie...en me disant ça... [TI-3A]

After having taught young children for three years, the teacher moved to the city and accepted a grade 4 teaching position. This was another beginning for her. Told by her colleagues that she would not be able to teach these older students the way she had been teaching the younger ones, she again experienced a frustrating beginning:

> T: J'avais enseigné 1-2-3 pis là on m'avait dit "Eh, quand tu vas tomber dans 4-5-6...c'est un autre monde. Pis tu pourras plus faire ces affaires là [...] J'avais pris ça au sérieux. Pis là, j'suivais ça à la trace. Ça faisait pas quelques semaines, j'étouffais. Les enfants étouffais aussi, hein. Pis là, j'ai d'mandé carte blanche à la direction. [TI-4A]

The "carte blanche" which the teacher requested from her supervisors was in essence a chance to give the students input into how they were to learn and be taught and an opportunity to build a classroom climate conducive to living and learning. Furthermore, she wished to render students responsible for their own learning and wanted to do away with the competition which is so much a part of our education system--competition which she finds destructive to some students:

> T: L'an dernier quand j'ai pris ces élèves là, [...] non seulement c'était tous des chefs mais t'avais une trollé d'paresseux aussi. Mais, j'ai découvert en travaillant de très près avec eux que...ils avaient abandonné. C'est pas la même chose ça [...] Il me restait simplement un seul élève qui avait...qui laissait gagner la paresse sur le reste [...] Elle avait jamais eu le moindre effort à faire. Pourquoi est-ce qu'elle le ferait...? Tous les autres, c'était des enfants qui réussissaient à 40% à l'école. Mais [...] comme ça été mon histoire et ma vie, j'suis bien placé pour savoir que...on abandonne [...] Ils l'avaient l'potentiel [...] Ils étaient dé-couragés du système scolaire. Ils pouvaient pas s'adapter au système scolaire. Alors, tu t'décourages et tu fais le super mimimum. Y'a des élèves [...] en quatrième année qui m'ont posé la question: "Combien est-ce qu'il faut pour passer?" [Silence] Ça c'était leur ambition. [Silence] J'ai dit: "Parfait. J'vais te l'dire, 50%. [Silence] Remarque, ils se tenaient à 40 encore pire [...] Découragés là parce que y'a personne qui s'est jamais penché sur pourquoi est-ce qu'ils réussissaient pas. [TI-3A]

If one were to analyze the teacher's pedagogy after her years of teaching both younger and older students, one could easily see that the teacher provokes learning and critical thinking. In a sense she pushes students into a state of confusion which forces them to resolve their problems themselves. She explains:

> T: C'est là, moi, que j'ai une faiblesse - comment démarrer un...un groupe. Même dans mes explications, j'm'rends... j'm'analyse beaucoup...j'me rends compte que j'suis pas claire; mais c'est comme voulu ça. Ça fait partie de mon théâtre. Comme ce matin, c'tait pas vraiment clair ce que j'disais aux enfants. Pis là, y'en a qui ont dit: "Bin, j'comprends pas." Mais, j'pense c'est rendu tellement fort chez moi que j'le veux, ça, parce que c'est ça qui provoque. Si j'suis le professeur tout organisé là qui arrive pis qui dit: "Bon, vous faîtes ça pis vous faîtes..." y'aura du travail impeccable pour la personne qui observe [...] mais les enfants vont pas réagir. [17B]

> T: J'les laisse complètement s'débrouiller; c'est pacté d'erreurs. Même le découragement est important dans l'apprentissage parce que tout à coup la lumière se fait [...]. Dans la vrai vie [...] est-ce qu'ils vont toujours avoir un adulte qui va leur dire: "Bien, écoute, c'est facile. Tourne à la page 15, lis le premier paragraphe, pis répond au trois premières questions." T'as plus d'livres dans la vie. T'en n'as plus! [26B]

The teacher describes her pedagogy as being "open" in the sense that students are given the freedom to control their own learning:

> T: J'ai une pédagogie ouverte dans l'sens que l'enfant face à une matière à contrôler est complètement libre dans son apprentissage. "Organise-toi." Mais pendant qu'il est en train de s'organiser, y'apprend. Si tu prends tous les processus mentaux, quels processus mentaux est-ce que tu développes à l'enfant...avec l'enfant qui est à la tâche? En général, tu développes presque toujours la même chose [...] [28A]

She believes that students are not always predisposed for learning: they might have had a quarrel with a friend, they may not have slept well, they might have a headache, they may not be able to concentrate or they may need some quiet time.

Whatever the reason, students who cannot motivate themselves or are not in a learning disposition will not learn even though we attempt to keep them on task. When one is physically and emotionally well-disposed, time needed to learn is shortened.

A forenoon spent "recuperating" from a drastic home situation is time well spent for Jeffrey while he gets himself geared to learning. Forcing him to learn when his mind is on the home situation would be indeed a loss of time for him:

> T: C't'enfant-là revient à l'école aujourd'hui pis il est encore sous l'effet d'un choc dû à ce qui s'est passé. Qu'est-ce que tu peux enseigner à un enfant comme ça? Alors, premièrement, faut que tu l'libères, faut que tu parles avec lui pis ensuite que tu l'aides à s'orienter vers un apprentissage [...]. Pour moi, c'est important...Pour moi, ça sera jamais une perte de temps. Alors, y'a pris tout l'avant-midi pour essayer d'être capable de sourire et de s'ajuster [...] Là, il est capable d'être détendu. Il est bien parmi nous. [31-A]

When Carol admits that "Ça ne marche pas", the teacher tells her that not all days are conducive to learning:

> S: Madame? Ça ne marche pas.
> T: Y'a des journées où ça n'marche pas. Y'a des journées où ça marche. [22A]

And Brad whose "brain is not functioning", is sent to his place and is not required to follow the teacher's instructions to the group. Others who are not able to concentrate are also invited to return to their places:

> S_1: Madame, ma cerveau ne marche pas aujourd'hui.
> T: Ton cerveau n'marche pas aujourd'hui, Brad?
> S_2: Moi non plus.

T: Est-ce que c'est ton cerveau qui marche pas toi non plus?
S_2: Je peux pas penser.
T: Bon. Alors, ceux qui ne peuvent pas penser, allez à votre place. Les autres restez avec moi. [26A]

The teacher recognizes that her way of "teaching" can be difficult at times for the students since the responsibility for their learning rests with them. She feels that it took her all of two academic years to bring students to function in such a setting and that she would need a third year to see the fruits of her labor:

> T: Ceux qui étaient contents quand même d'une approche comme ça ont trouvé ça pénible parce que là on leur remettait tout entre les mains. Au début c'était des affaires aussi banales que "As-tu lu ton texte? As-tu essayé de chercher?" [...] Ça prit plus d'un an à amener ces enfants-là à lire, à essayer d'déduire par eux-mêmes, à essayer de trouver une solution pis de plus être autour de moi. Pis là, j'pense que ça commence à être...à donner des signes. Alors, ça veut dire que, si ça c'était fait depuis qu'ils sont petits, ça serait une merveille. Mais rendu... eh... commencer ça en quatrième année, ça prendrait un professeur du même genre au moins pour deux, trois ans. J'dis l'an prochain que ça sera l'année pour polir tout ça, pis ça ferait un groupe... [TI-1]

The teacher has developed a teaching style which places human relationships above content to be learned. Needless to say, what constitutes education for the teacher is not necessarily shared by her colleagues and her supervisors. Because of this, she is plagued at times with doubts about whether her style helps or hinders students:

> T: Pour moi, ce qui compte avant tout, c'est notre relation au point de vue humain parce que j'vois toujours ça comme un...la vie comme un tout. Et puis de temps en temps j'm'énerve au point de vue académique surtout quand j'ai des réunions comme hier [...]. Hier [...]

> on se réunissait [...] pour le nouveau programme [...]. Mais quand je parlais avec les autres professeurs, j'm'appercevais que l'académique... c'est encore c'qui compte. Pis comme pour moi, c'est pas c'qui compte, quand je sors de là, j'viens énervée! [...] Un moment donné, t'as l'curriculum dans les mains pis...eh...tu paniques, pis tout ça. Pis ça fait encore d'la grosse grammaire, pis là "mes enfants sont bons", pis c'est la grosse phonétique, pis "ils savent lire," pis... Pis, là j'me dis: "Oui, mais les miens qu'est-ce que...," t'sais? Alors, [...] j'suis pas encore... à l'épreuve de tout. Bien que fondamentalement, je l'sais dans l'fond de moi [...]. Mais maintenant, qu'est-ce qui va arriver avec ces élèves là au point d'vue académique? Moi, bien que j'les trouve formidables...mais demande-leur pas quel temps d'verbe, hein [Laughs] bien qu'on ramasse ça un moment donné [...]. Nous aussi, on en fait d'la grammaire. Mais, j'ai pas mes...mes p'tits coins là, mes p'tits exercices, pis toutes mes p'tites boîtes de grammaire pis d'exercices à trous. Mais, ça s'fait encore à la tonne. [21A]

The teacher feels, however, that by consulting one another on their projects and by thinking about their projects and how to render their presentations interesting to the class, students learn more than they would in most traditional classrooms:

> T: Moi, j'ai vu des professeurs qui passaient leurs programmes page par page pis les enfants avaient couvert des tonnes de pages. Mais, à la fin de tout ça, ils savaient pas le quart de ce que ces enfants là savaient. Eux qui ont monté la pièce [...] ils ont passé par toutes sortes de périodes. "J'suis découragé". Ils étaient assommés par la matière [...] jusqu'à temps qu'ils se reculent, qu'ils se retirent dans ça. Pis là, ils se consultent [...]. Tout ça, c'est d'l'apprentissage: comment on s'organise, qu'est-ce qu'on fait, comment est-ce qu'on l'rend intéressant, comment est-ce qu'on informe nos amis, nous, en s'amusant? T'appelleras pas ça de l'apprentissage? [...] Mais quelqu'un qui voit ça de l'extérieur va dire: "Bien ça fait une demie-heure qu'ils parlent...une demie-heure!" Pis là, maintenant, ils se sont donné des consignes. Ils vont se pratiquer à la maison. "Moi, j'apporte ça demain". Tout ça c'est...c'est d'l'apprentissage ça. C'est d'l'organisation, non? [26B]

The teacher's major frustration about teaching differently is that she is not always able to be consistent and coherent in her teaching because she must function within a system which favors a product-oriented educational model:

> T: Alors, moi, la seule chose qui m'rend vraiment... pas insécure--je sais que j'ai raison dans l'fond--mais, j'me dis, "Faut que je joue" et c'est c'qui m'fatique tant, pis qui fait que j'suis des fois pas cohérente entre ce que je pense et ce que je fais parce que j'suis prise dans cette pression de système-là. Pis je sais, par exemple, que ces élèves-là se r'trouvent au secondaire l'an prochain. Faut qu'ils soient prêts à toute épreuve. Eh, des classes de 30 là pis avec 7, 8 professeurs, c'est sauve qui peut! Mais j'pense à l'exception de Terry, mes élèves sont prêts. [TI-4A]

When asked what one needs to do in order to "teach" the way she does, the teacher responds that one must first listen to students and disregard the notion society promotes of good teachers: those who "cover" the curriculum and whose students succeed academically. The teacher enjoys sitting with students and talking to them about their projects and their progress:

> T: Il faut être définitivement capable d'être à l'écoute des enfants [...] Faut pas être orientée vers soi-même [...] être hantée par le fait que tu dois faire ci, faire ça pis vouloir prouver [...] que t'es bon professeur en couvrant tout ce qu'on t'oblige à faire. Il faut être capable de dire non à l'image que la société à créée du professeur modèle. Ensuite, la première chose dont j'massure, c'est d'm'approcher des enfants, d'être à l'écoute. Et...eh...j'pense que le meilleur moyen c'est un enseignement individualisé comme ça. J'adore être assise à la table là-bas... et les recevoir un par un. Ça, c'est unique. [29B]

The teacher feels that the style of teaching she has adopted is not conditioned by the number of students in the classroom. The size of the class does not affect the style. A larger class would only demand more planning and organisation:

> T: Comme j'te dis, honnêtement, j'ai pas dépassé 22; mais j'me vois pas changer un style pour une question de quantité d'enfants [...]. Ça fait plus d'équipes. La seule chose qui puisse arriver c'est que, moi, j'suis obligée de circuler plus vite, pis j'parle à plus d'enfants...C'est là que la différence se fait. Mais, tu vois...à Robertville [fictitious name for her former school] j'en avais 22. C'était moins bruyant que ceux-là. Mes élèves les plus bruyants que j'ai vus dans ma vie, c'est ce groupe là. [TI-4A]

Beliefs in Action

The teacher's beliefs and assumptions are reflected in her teaching as well as in what she teaches; they filter the style as well as the content. I will attempt to summarize the beliefs we both share but which have become more meaningful to me. The reader will be able to see what some of these beliefs "look like" in the next chapter.

Knowledge. The teacher believes that our actions help us grow in knowledge and that it is essential for all human beings to understand our place and function on this planet. She links experience to knowledge and does not see technical information as a priority in her teaching:

> T: C'est vraiment la découverte...d'essayer d'acquérir la connaissance...de comprendre le sens de tout ça. Qu'est-ce que tu fais sur la planète? [...]. Toute notre façon d'faire doit tendre vers la connaissance. Pis la connaissance, ça implique, pour moi, l'expérience. Et c'est comme ça que tu grandis comme être humain. Et je pense que, si on savait faire ça, après, on pourrait accumuler n'importe quelle matière...parce que quand t'as développé ton intelligence...que j'appelle connaissance...pas l'intelligence académique...tu deviens tellement intelligente face à l'universel que t'absorbes n'importe quelle connaissance. Ça c'est technique. Pour moi, c'est second. J'suis pas contre [...]. Il te l'faut

> ton bagage technique mais j'donne certainement pas priorité à ça. Pas du tout. [31A]

Harmony. The teacher believes that in order to be authentic we must educate children and not just teach them. We must help them grow in the different spheres of human activity: social, intellectual, emotional, physical and creative. We can only become autonomous, transformative individuals when all these spheres are in harmony. This harmony is reflected in our habits and in our attitudes. She feels that what we eat and how we eat is part of this harmony and holds an important place in educating children; it is a basic life skill.

The teacher is well versed in nutrition and, after many years of reading and studying about foods and their relations to our health and well-being, she and her family have adopted and adapted a vegetarian way of life. This decision was mostly taken for reasons of health. According to the teacher, certain processed foods contain dangerous toxins and the combination of foods affect one's psychological as well as physical well-being. Certain foods, necessary for one's well being, must be eaten daily.

The decision to adopt a vegetarian diet was also taken for moral reasons: the teacher considers the killing of animals for man's dietary needs objectionable. The plant world provides man with a sufficient supply of the essential dietary requirements and eating plant foods is more in keeping with the natural order of things. Maintaining a vegetarian life-style, however, is not without its inconveniences. To shop for groceries, the family must travel some 15 kilometers from the suburb to the city where the natural food store is located. Also, entire weekends are spent baking and cooking natural, healthy foods. Whenever her daughter is invited to a friend's pyjama party, the teacher worries that she will get sick eating the snack treats that are so common at these events. On one occasion, she even supplied her daughter with snack foods bought at the health food store to make her daughter feel part of the party.

The teacher states that her way of teaching requires more energy and not necessarily more time. She feels that her lifestyle is a great asset to her teaching. Vitality is fueled not only by the foods she eats but also by her positive outlook which is nourished by the wide selection of philosophical books she reads:

> T: J'ai pas de temps à moi [...] Chez moi, j'ai la chance d'avoir la famille idéale et le soir avant d'm'endormir, je lis beaucoup [...] des livres de philosophie et de pensée. Et la nuit, je me réveille à peu près une heure ou deux... parce que j'l'accepte...en plein milieu de la nuit vers trois heures. Pis là, je prends une heure ou deux pour penser parce que j'suis en forme. Alors, ça m'dérange pas [...] Si j'étais pas en forme physique comme je suis, j'deviendrais folle [...] Ce que je fais là, ne demande pas nécessairement...eh...plus de travail. Ça demande beaucoup plus d'énergie. Alors, c'est pour ça que j'ai tout fait ces changements de vie là parce que j'aurais pas pu continuer ma carrière dans l'enseignement [...] Non seulement notre nourriture mais toute notre façon de penser, le positivisme [...] J'ai pas plus de mérite que d'autres mais [...] je m'impose une discipline pour améliorer ma qualité de vie parce que j'peux pas donner ce que j'ai pas [...] On demande aux enseignants et on leur montre toutes sortes de belles méthodes, toutes sortes de p'tits trucs. Mais, qu'est-ce que tu veux faire avec ça si [...] mentalement, j'suis pas entièrement là. J'suis pas efficace. Qu'est-ce que tu peux faire quand mentalement t'es pas bien,

> spirituellement t'es pas bien. Tu prends une feuille pis tu passe d'la matière. A ce moment là, c'est secure. Tu dis: "Moi, j'peux rien leur montrer mais ils vont peut-être apprendre quelque chose malgré moi." [...] Si tu penses qu'ils ont besoin de nous autres là, c'est une sainte blague! [31A]

Unfortunately being well-versed in nutrition has its disadvantages in the classroom. Because the teacher knows so much about how foods affect our beings and our emotional states, she shares information with the students whenever the situation arises in the hope that they too might one day change their eating habits. Some students have seen this as criticism of their present eating habits and have made their resentment known to the teacher.

Todd [S_1] and Harrold [S_2] feel that whenever students present their health projects on nutrition the teacher monopolizes the discussion in order to convince the class that her way of eating is better. They consider this propaganda:

> S_1: Elle a une façon de convaincre les personnes. Comme... ah... elle toujours essaie de dire à les personnes que son façon de manger est bon comme ah...
> S_2: Ah, oui. Ça me rend fou.
> S_1: Parce que, tu sais, hier Martha a présenté son chose sur le calcium.
> S_2: [Sarcastically] Non, Madame H- a.
> S_1: Oui, mais Martha a essayé et puis elle a écrit que le fromage a 702 milligrammes de calcium et puis...et puis et Mademoiselle H- dit... elle nous demande: "Si tu ne pouvais pas manger...
> S_2: du lait
> S_1: du lait, qu'est ce que tu mangerais?" Et puis...ah... le chose qui a plus que le fromage sont les algues mais, et puis [Inaudible]
> S_2: Ou le tofu.
> S_1: et puis, j'ai dit le fromage parce que...
> S_2: Mais, ça est le lait [...] [SI-3A]

These boys also accuse the teacher of wanting to gain converts to her way of eating in order to reduce the price of health foods:

S_1: Elle veut nous convaincre que... qu'elle est correcte.
S_2: Parce qu'elle veut une autre personne... parce que pas beaucoup de personnes...ah...sont des végétariens et tout ça.
S_1: Sont, oui, et...et sont sur son coté. Alors, si elle convaincre nous...ahm...elle a plus de personnes sur son équipe.
S_2: Oui, et puis...et puis...ah...si beaucoup de personnes achètent les nourritures qui sont naturelles tout ça, le prix va aller plus bas... [SI-3A]

Love and respect for others. The teacher believes that teaching and learning are based on love and respect and that students of all ages are owed the same respect normally reserved for adults. The notion of respect encompasses everything the teacher does and says in the classroom. For example, she consults with the students whenever decisions affecting classroom life need to be taken.

The teacher also teaches her students to be respectful to each other. In this episode, Todd [S_3] and an opponent had been playing checkers and have left the game on the table. In order to use the table, Jeffrey [S_1] and Harrold [S_2] have put the game away, not realizing that Todd had not finished playing:

T: C'est toi qui jouais une partie de dame?
S_1: Non.
T: Alors...
S_1: On faisait, on faisait un grand chose comme ça...
S_2: Mais on était, on le savait où toutes les choses [**the pieces**] étaient.
S_3: Maintenant, je joue pas [**Inaudible**]
S_2: Je savais...On a mémorisé où toutes les choses étaient.

T: Bon, Jeffrey, vous allez perdre votre droit de jouer, d'accord? Si ça continue comme ça. Quand y'a un jeu de commencé, on va essayer de savoir qui joue puis on va le laisser tranquil.
S_1: Quelqu'un jouait?
T: Je pense que oui.
S_1: Ah! [Dejected look]
T: Mais, eh, Jeffrey, c'est fini. Le jeu est serré. C'est pas la fin du monde. Et la prochaine fois j'vais demander aux joueurs d'avoir un code, de marquer leurs noms ou quelque chose. O.K.? Ça marche? [1B]

In this second episode, Sue and Mary, are preparing their music project and would like to go to the adjoining kindergarten room to listen to the music they must report on. However, since Martha is already working there on her math assignment,[6] she must decide whether her two classmates can work there also:

S: Madame, est-ce qu'on peut aller dans la classe de maternelle pour écouter les chansons?
T: C'est que Martha fait ses mathématiques.
S: Oui, mais on...
T: Parle...parle-lui. Si...si elle veut pas, on va pas changer. [22A]

The teacher is often impatient with students who are disrespectful towards their fellow students, as seen in the following fragment when she scolds Tad for not letting others work quietly--a right everyone should enjoy:

T: Tad!
S: Oui?
T: Prends tes choses pis va travailler à la bibliothèque, s'il vous plaît!
S: Ahmm. [Dejected]
T: Bon. O.K. d'abord. Bien, si tu restes, tu fais le choix de rester ici. Respecte les autres. C'est clair! [18A]

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[6] As mentioned elsewhere in this dissertation, the adjoining kindergarten room, which is not occupied in the mornings, is one of three places besides the library and the classroom itself where students can go to work and study.

In the following excerpt, Chen, Brad and Wayne are playing a game designed to develop skills in geometry. Carl and Maurice are standing over them and their chatter adds to the disruptive noise. As the teacher approaches, Wayne [S] remarks that there are too many people around the game and, motivated by the teacher's observation that only two seem to be playing, pushes Carl away. The teacher reprimands Wayne for being disrespectful towards Carl:

S: Mais, il y a trop de personnes ici.
T: Là, y'avait deux personnes qui ont sorti ça, hein?
S: Oui, moi, Brad et Chen a fait.
T: O.K. Alors les autres j'regrette pour le moment.
S: **[To Carl with an air of authority as he pushes him away]** Oui. J'regrette, Carl. Au revoir.
T: **[In a reprimanding tone]** Non, non, Wayne. Ça...Excuse-toi.
S: **[To Carl]** Excuse-moi.
T: **[To herself]** Y'a aucune, aucune façon. [18B]

Even though Carl may have been bothering Wayne, the latter need not push him away, thus excluding him from the group.

Albert, who is walking behind Mary, tells her to "move it" and is overheard by the teacher. Although the teacher recognizes the fact that Mary has a tendency to drag her feet, she reprimands Albert for speaking to Mary in such a manner:

T: Comment est-ce qu'on parle à quelqu'un d'autre?
S: **[Jokingly]** On dit: "Move it!"
T: Hein? Oui?
S: Non, mais elle prend trop long.
T: Ça c'est pas l'problème là. J'te parle pas de ça. Elle peut prendre trois heures--C'est vraie que Marie va pas gagner une course de vitesse là d'dans--mais comment on parle aux gens?
S: Poli?
T: Ça marche toujours mieux...
S: O. K.

T: Pis ça fait moins mal. O. K.? Alors, surveille tes... Merci.

Trust. Respect breeds trust. Whenever there is mutual respect in any relationship, there is also mutual trust. For the teacher, the same applies to the classroom situation. Students do not have to earn her trust. Her trust, like her love for her students, is unfailing and unconditional as she is quite aware that children forget rules and regulations. When it happens, the consequences for the students far outweigh any punishment she could inflict:

> T: Si tu apprends à leur faire confiance, ça se sent. Et quand ils me jouent un tour, ils le payent quelque part. Ils se trompent eux-mêmes parce que quand...quand vient la période d'èvaluation... [TI-4A]

Not only does the teacher trust her students but she instills trust among them. In the following excerpt, someone's lock combination has been found and the teacher attempts to find out whose it is. No one wishes to reveal openly that it belongs to them. This reluctance brings the teacher to ask whether anyone would go in someone else's locker. Good training for democracy!

> T: Et là, on est rendu qu'on fait une vraie...eh, j'ai pas de mots pour ça mais on a tellement peur que quelqu'un sache notre combinaison [de cadenas] qu'on fait des histoires terribles avec ça. Qui--de nous--irait dans le casier d'un...d'une autre personne? J'espère que...D'accord? Alors, si quelqu'un, par accident, a vu votre combinaison une fois, je doute qu'il puisse l'mémoriser en une fois. Ça va? [15A]

The question of respect and trust is again expressed in the following transcript. Robert has taken a bookmark from the teacher's desk and is showing it to Donald.

The teacher, who had intended to surprise the class by giving one to each student, is somewhat upset over the fact that Robert has not respected her right to her own private space. Furthermore, she trusts her students enough that she does not feel she has to hide things from them.

> T: Ah! Ah! Comment avez-vous pu? Est-ce que c'était sur mon pupitre?
> S_1: Oui, mais...
> S_2: Oui, mais...
> T: Non. Y'a pas de mais. Si j'n'peux pas m'fier à vous, j'vais être obligé d'me cacher...
> S_1: [Inaudible]
> T: C'pas grave. Mais, c'parce que ça m'fait plaisir de...d'avoir des p'tites cachettes. [16B]

Freedom and responsibility. The teacher believes students produce less and do not necessarily learn more when teachers control their learning:

> T: Pour certains élèves... y'a des parties que c'est d'la perte de temps. Mais, c'est pas en les assoyant là... que j'vais sauver du temps non plus. Parce que comment tu peux mesurer la perte de temps d'un enfant qui est assis pis qui fait semblant d'travailler? Y'a personne au monde qui peut aller s'asseoir dans un cerveau [...] Au moins, pendant que tout l'monde bouge et parle, j'suis comme plus témoin de leur évolution pour en arriver à des solutions [...] Moi, j'crois à la qualité. Si tu fais quelque chose avec tout ton être... pendant dix minutes par jour, peut-être tu accomplis ce qu'une personne en sept heures arrive pas à faire. C'est la même chose pour l'adulte [...] Si tu voyais comment un adulte qui a l'air si concentré n'est pas là...là, tu serais...ah... Alors...j'les laisserais pas perdre leur temps au point d'en venir désemparés, tourne en rond [...] Si j'les laissais assis là pis j'me mêlais d'leur vie, j'aurais l'quart de ma production [...]. J'peux parce que j'ai l'caractère pour ça [...] J'ai beaucoup d'facilité à faire tenir un groupe assis. Quand j'parle pis c'est...c'est...c'est dommage mais la discipline est là. Pis, bang! Mais, j'accomplirais rien. [26B]

The teacher understands that it is impossible for any human being to be completely "on-task". Students also need time to reflect, to plan, and yes, even to procrastinate:

> T: On d'mande tellement aux enfants maintenant [...] Y'a des moments morts, y'a des moments de réflexions naturels. Y'a des moments où tu... Eh! te vois-tu, toi, assis là pis toujours pondre comme ça? C'est même pas possible pour un adulte! [...] On demande tout aux enfants. C'est ça qui est injuste! Pis nous, on l'accepte. [TI-4A]

Learning is not measured by the time one commits to it, but rather by whether one enjoys the time spent on the task:

> T: J'crois pas qu'il y ait perte de temps. **[Silence]** Parce que tu assois un être humain là -- Prends-nous, par exemple. A l'université, on est censé être si discipliné. Laisse-nous pendant six heures de temps à notre place. Fais-nous remplir des pages. Qu'est-ce que tu vas absorber de ça...? Un minimum. Alors...le reste du temps...si t'es pas heureux...si t'es pas bien dans ce qui se passe [...] Ils trouvent ça pénible, l'école, les enfants. **[Silence]** Pénible. **[Silence]** En tout cas, si j'me trompe, bien tant pis. Va falloir que j'garde mes groupes juste un an pour pas les... [TI-4A]

The teacher places complete trust in her students although she might not always agree with the choices they make. Nevertheless, particular circumstances make it necessary for her to abrogate students' right to decide for themselves whenever their choices hinder them academically. This is evident in the following sequence when the teacher decides to question Martin, who has been roaming about the room for some time, about what he plans to do and expresses her confidence in his capacity to know what is best for him.

> T: Bon. Oui. Qu'est-ce qui se passe? J'vois quelqu'un qui est à l'action.
> S_1: Oui.

T: Toi, tu retournes à l'action.
S_1: Je, je, ah... pense à quoi faire et je, et je fais ça.
T: Et en faisant ça, ta pensée...
S_1: Oui.
T: fonctionne?
S_1: Oui.
T: O.K. J'te fais confiance. [2B]

After suggesting to Todd on numerous occasions that he should complete his math assignments, the teacher notices that he is once again wandering about the room. She loses patience with him and he loses his negotiating and bargaining power:

T: [Loudly]. O.K. Livre de mathématiques ouvert! J'vais organiser ta vie parce que tu peux pas l'organiser. Même chose pour Dwayne Baxter. Le nez dans l'livre de mathématiques.
S_1: Est-ce qu'on **[inaudible]**
T: NON! [16B]

Donald has been moody all morning and is reluctant to tackle his assignments. The teacher asserts her authority by ordering him to tackle his projects if he intends to stay in school for the day:

T: Eh, Donald, je t'avoue que j'en ai ras l'bol de toi.
S_1: **[Inaudible]**
T: Bon, écoute-moi bien... Est-ce que tu restes à l'école aujourd'hui?
S_1: Oui.
T: Alors, fais ce que tu as à faire! [1B]

The teacher does not like to impose her will on students since, in so doing, she takes away their enthusiasm for work which they simply would prefer to do at another time. There is a limit to how long students are able to follow the teacher's wishes without resisting. The tension created jeopardizes their learning:

> T: J'ai eu trois jours où je les ai tenu serré comme ça. Mais...y'a une limite à ça, académiquement parlant. C'est certain. Mais, j'suis sûr que j'ai rien produit de plus parce qu'il y avait beaucoup d'tension entre nous. [TI-4A]

Learning should be an enjoyable experience and the teacher believes that the key to a student's academic success is his happiness in the classroom. Students will not perform adequately if they do not enjoy school. Learning is a social experience that can only be successful if one enjoys being around those with whom they share this experience:

> T: Quand un enfant est heureux, c'est ça la clé. Pis il va faire des choses qu'il accepterait jamais d'faire. Comme Brian, il est contre toute cette recherche là [...]. C'est contre sa nature. Mais, y'a une bonne entente entre nous. [29B]

> T: J'pense qu'au point de vue assimilation de connaissances, on a ...un plafond dans une journée [...] Tu assimiles des connaissances que tu dois rendre dans la compétence [...] Moi, le point de vue social c'est extrèmement important [...] Les enfants [...] détestent le système mais avoir eu du plaisir comme c'matin. "On aime être ici. On aime être bien. On aime être avec toi. On aime [...]." J'trouve que si tu parles d'une...d'une personne dans son ensemble et dans son tout, elle a l'droit de tout vivre pendant qu'elle est en train ...d'accumuler des informations. [Silence] Tu vois? [TI-4A]

Cooperation. Learning is a cooperative effort which, given the dialogical nature of collaborative activities, must be accompanied by faith and trust. Learning to cooperate is just as important for students as acquiring knowledge.

T: Ils ont tout pris en main. Ils ont décidé, surtout en sixième année, que le contenu en sciences était...platte. O.K.? Mais, il faut quand même le voir. Alors, donc, ...on va regrouper nos énergies. Là, là ils ont décidé...de travailler par petit groupe sur un sujet pis ils vont enseigner aux autres. Alors, ça veut dire qu'a l'intérieur de deux mois, on va probablement couvrir les trois quarts d'un programme. Alors, là ce que j'ai fait hier, des copies [...] du guide du maître pis j'leur remets même le test qui est suggéré à la fin. [...] On avait donné le test tel quel. On l'a travaillé. On l'a discuté et ensuite chaque personne a fait des commentaires. Cette question, je l'aime parce que pis celle là, je l'aime pas pis si elle avait été posée comme ça. Bon. Pis moi, je refais un test officiel à partir de leurs commentaires. Alors, donc, dans la trousse que j'leur remets, c'est la copie du livre du maître qui va avec le chapitre en question et puis le test que eux vont rebroder, arranger. Alors, donc, l'équipe est responsable de A à Z. Evidemment, j'vais aller chercher d'la documentation des choses comme ça. Mais, faut quand même être excellent pour comprendre ça. Lire le livre du maître, au début, c'était un jargon qui qu'ils pouvaient ab-so-lument pas comprendre. [21A]

Cooperative learning is not without its problems, both for the learner and the teacher. The teacher must be attentive to the needs of every individual in the group and facilitate each group's work by suggesting ideas and offering opinions about the nature of their tasks. Students, on the other hand, must be able to cooperate in resolving the conflicts that arise. The following statement made by the teacher to one of the groups illustrates how exasperated the teacher can get in trying to cater to each one:

T: J'ai une équipe dans la salle de dîner. J'ai une équipe dans la classe. J'ai une équipe ici. Tu vois, que j'suis essoufflée. Je cours comme ça, comme une vraie toupie. Et vous êtes l'équipe qui...qui peut très bien s'organiser sans moi. [23B]

When Donald [S_1] attempts to find a partner for his music project, Brad [S_2] and Carl [S_3] are willing to work with him. However, Donald does not wish to repeat a previous experience with Carl and tells him so. Carl answers that the incident happened the previous year and seems to allude that things have now changed. The teacher urges them to try working together once more:

S_1: O.K. Les deux pianos **[projects]** sont prend.
T: Hein?
S_1: Tu as deux pianos. Je veux le que Marie a. Mais, elle ne veut pas aller avec moi.
T: Non, mais...
S_2: Est-ce que je peux aller avec il et je sais...
T: **[Corrects S_2]** Avec lui. Vous n'êtes pas obligés d'aller ensemble. J'vais faire la photocopie pour vous. Mais votre projet ne sera pas nécessairement pareil.
S_1: **[Inaudible]**
S_3: Je peux être avec Donald [...]
T: Vous pouvez inventer quelque chose d'autre. Vous pouvez nous jouer un morceau.
S_3: ...Je suis **sur** le piano aussi.
T: Toi, aussi? **[To Donald]** Est-ce que tu veux aller avec lui?
S_1: Je n'sais pas. La dernière fois qu'on a fait quelque chose ça, ça n'a pas marché.
S_3: **[Inaudible]**
T: Mais, faut... Essayez encore puis venez me voir si ça n'marche pas.
S_3: Parce que c'était le dernier année.
S_2: J'étais avec toi et ça marché.
T: Ho! [...] les gars. Essayez puis venez me voir tout de suite si ça n'marche pas. [1B]

The teacher instills in her students the willingness to help each other and to share information with each other. In the following episode, Wayne [S_3] offers to help Todd [S_1] and Jeffrey [S_2], who are working on their science project. Unfortunately, Todd does not desire Wayne's help and tells the teacher that Wayne is not in the group. The teacher tells Wayne that helpers must know when to step back:

S_1: [To teacher] Mais, Wayne n'est...
S_2: [To Todd, handing him the object] O.K. Essaye maintenant.
S_1: ...pas dans notre groupe.
T: Non, mais il...il. Wayne, est-ce que tu...
S_2: [To Todd] Ça marche?
T: ...fais partie de ce groupe là?
S_3: Je juste...
T: Aider? O.K. Mais ça...il faut savoir te retirer au bon moment. O.K.? [25A]

Not only are students encouraged to help each other, but they are also encouraged to ask others for help even in finding solutions to problems. When the teacher suggests that each group bring to class the musical instrument they have researched, Donald complains that, since he cannot bring a piano into the classroom, he needs to change projects. The teacher quickly responds that his problem can be resolved and reprimands him for his defeatist attitude:

T: Y'a un piano dans l'école? Forcément. Puisqu'on donne des cours de musique. Donc, on peut réserver la salle de musique et aller là au moment que tu es prêt à présenter ton projet. Point. D'accord? Deuxièmement, des disques de piano, j'en ai. Y'a toujours, toujours une solution. Si tu l'as pas toi, quelqu'un d'autre va l'avoir. [1B]

And again, when Jeffrey tells the teacher that he has finished an assignment, she tells him that she is willing to help if he needs her but he can also ask his friends:

S: Madame, j'ai fini les questions [Inaudible] .
T: Si t'as besoin d'aide, mon garçon, j'suis là. [...] Ou un de tes amis etcetera.
S: Non, c'est facile!

Sometimes, however, working with a friend is not always helpful. The teacher alludes to this in her conversation with Mary and Robert who are working on their science project. She asks then whether it is advantageous for them to work together:

T: Est-ce que vous voulez... eh...rester... eh...travailler ici vous deux ou? Point. Ou vous séparer. Parce que y'a des élèves...y'a des élèves qui ont choisi d'aller à la bibliothèque. D'autres, qui sont dans la classe à coté, et cetera. Avez-vous avantage de rester ensemble?
S_1: Oui.
T: Robert, toi, qu'est-ce que tu penses?
S_2: [Inaudible]
T: O.K. Parfait. 18A]

Self-esteem. A positive self-image is essential for learning. Students will learn only if they feel good about themselves, enjoy coming to school, enjoy their classmates and have confidence in their abilities. She reprimands students who underestimate their abilities and reinforces a positive self-image at all times. How one feels about oneself and school are considered most important by the teacher and students are continuously asked how life is treating them:

T: Bon, à ton tour avec tes maths. Comment ça va?
S: [Inaudible]
T: Moi, j'ai une question avant de...tes mathématiques. Comment ça va en général dans ta vie?
S: Um...[Inaudible]
T: C'est juste O.K.? hein? O.K.
S: Pas très [Inaudible]
T: Est-ce que c'est l'école ou?
S: Non [Inaudible]
T: Non, dis. Parce que dernièrement tu m'as fait du travail extraordinaire. Là, ce matin, tu m'as presque fait peur.
S: [Inaudible]
T: Oui mais quand on est pas bien dans les autres choses, on peut pas être bien non plus. Encore ta maison?
S: Non. C'est juste quelque chose... [20B]

The teacher feels that students learn better if they have the support of friends. She promotes tolerance of others and believes that lack of friends may jeopardize one's self-esteem. In the following excerpt, she decides to question Alice about her relationship with Patricia to whom she has not spoken all morning:

T: As-tu eu une p'tite chicane, Alice?
S: Quoi?
T: As-tu eu un problème avec les élèves?
S: Non.
T: Ça va bien?
S: Oui.
T: Ah! J'te trouvais trop tranquil. J'trouvais pas ça normal. Bon. Salut. [3B]

Tad is congratulated for writing in his journal about his diminishing stress. The teacher encourages him to keep on searching for answers to the causes of his stress:

T: **[In a low voice]** Ça va...
S: Oui.
T: Ta vie d'aujourd'hui?
S: **[Inaudible]**
T: C'est bon ça, non? Sais-tu ce que j'aime? **[Long silence]**
S: T'aimes ça?
T: Mais pas j'aime...mais j'aime la question. J'veux dire: **[In an even lower tone]** "Pourquoi que j'ai le stress".
S: Je ne sais pas. Je veux l'savoir.
T: Non. Tu n'l'sais pas mais on va le trouver ensemble cette année.
S: Ah. O. K.
T: Pis ça c'est un sujet difficile parce que tu as beaucoup de personnes sur cette planète qui ont du stress, beaucoup. Et pis je pense que si on sait pas on peut pas l'arrêter, hein?
S: **[Nods approvingly]** Ahn. Ahn.
T: Mais on sait déja une chose, toi et moi, on en sait une petite.
S: Mais...eh...eh...
T: Qu'est-ce qui donne le stress surtout?
S: Hein?

T: Qu'est-ce qui donne ton stress surtout?
S: Je n'sais pas.
T: [Whispers] La panique!
S: Ahhh!
T: On a trouvé ça, O. K.?
S: Mais...
T: Alors, ça, on va essayer d'travailler sur ça. [2-A]

Faith. In her actions and in her words, the teacher demonstrates that she is also a learner and is willing to learn and grow personally and professionally with her students. She is often astonished by the information on different topics students provide in their presentations and makes this known to them. In this particular episode, she invites students to help her learn how to become a better teacher by telling her what they do not like about her teaching:

T: Vous savez quand un professeur fait une erreur...comme dans notre classe, on est dix-huit. Alors, vous allez être dix-huit à voir l'erreur, hein? Oui ou non? Est-ce que vous pensez...j'ai une question pour vous...est-ce que vous pensez qu'un professeur à l'droit de faire des erreurs. Est-ce que vous nous donnez le droit? Honnêtement.
S_1: On ne donne pas le droit mais quelquefois...qui donne le droit?
T: Bon...ma question est mal posée. Qu'est-ce qui se passe dans votre tête quand un professeur fait une erreur? Est-ce que vous pensez que c'est une chose normale...
S_2: Non.
T: ...ou qu'il est injuste et qu'il est...je sais pas moi...
S_3: Normal.
T: Pardon?
S_3: Normal.
T: O.K. Y'en a pour qui c'est normal.
S_4: Tout dépend de l'erreur.
T: Ça dépend de l'erreur. O.K. Bon. Parce que moi, j'ai quelque chose à vous demander. Je veux avoir le droit...eh...de faire des erreurs normales. O.K.? Parce que si je suis sur la planète encore, c'est quoi? Je dois apprendre et j'apprends avec vous. Mais quand je fais une erreur, qu'est-ce que vous pouvez faire, par exemple. [...] Pour m'aider. Oui, Patricia?
S_5: Dis à toi ton erreur et t'aider [Inaudible]

T: Oui. C'est très simple. Dire "Madame H-, je"...mais ne prenez pas des mots qui me rendent agressive tout de suite, hein? Bon, "Madame H-, pour moi, je pense que j'suis pas d'accord avec toi. Tu t'es trompée." [20A]

She continues:

T: Et souvent, quand on trouve un professeur ennuyant, est-ce que c'est nécessairement toujours la faute du professeur? Ça c'est la question que je vous pose. Alors, qu'est-ce que vous faites, vous, pour changer la situation? Je vous ai toujours dit si vous me trouvez ennuyante, qu'est-ce que vous devez faire? Numéro un.
S_1: Le dire.
T: M'le dire. O.K.? Ça c'est votre premier devoir. Et ensuite, est-ce que vous devez m'aider à trouver des solutions?
C: Oui.
T: Oui! [20A]

I have attempted in this chapter to draw a picture of the teacher by describing her physical characteristics, summarizing her professional development and teaching experience, and using her words and those of her students to list her major beliefs and assumptions about teaching. In a sense, this chapter dealt with the **WHY**; it prepared the reader to see the consistency between who the teacher is and what she does. The **WHAT** and the **HOW** are the focus of chapter five in which the reader will be able to "see" what the teaching "looks" like, how the teacher teaches, what she teaches, what means or techniques she uses to realize her goals, and whether there is a pattern in her actions which relates to her philosophy or beliefs.

V. THE TEACHING

> Teaching may be compared to selling commodities. No one can sell unless someone buys. We should ridicule a merchant who said that he had sold a great many goods although no one bought any. But perhaps there are teachers who think that they have done a good day's teaching irrespective of what pupils have learned.

John Dewey
How we think.

Teaching is even more difficult than learning. We know that; but we rarely think about it. And why is teaching more difficult than learning? Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn. The real teacher, in fact, lets nothing else be learned than--learning. His conduct, therefore, often produces the impression that we really learn nothing from him, if by "learning" we now automatically understand merely the procurement of useful information. The teacher is ahead of his apprentices in this alone, that he has still far more to learn than they--he has to learn to let them learn. The teacher must be capable of being more teachable than the apprentices. The teacher is far less sure of his material than those who learn are of theirs. If the relation between the teacher and the learners is genuine, therefore, there is never a place in it for the authority of the know-it-all or the authoritative way of the official. It still is an exalted matter, then, to become a teacher--which is something else entirely than becoming a famous professor.

Martin Heidegger
What calls for thinking.

> We will only begin to get evidence of the potential power of pedagogy when we dare to risk and support markedly deviant classroom procedures.

John Goodlad
A Place called school.

Whenever possible throughout this chapter, I let the teacher describe her own teaching by using her conversations with me and her dialogues with the students as part of the text. This seems to be the most appropriate way to describe what happens in this classroom since, in a sense, a greater emphasis is placed on students learning than on the teacher teaching. Contrary to traditional classroom practices, the students in this classroom are actually the actors in the teaching/learning process I describe. The teacher does not "teach" but rather encourages students, reprimands them when necessary, talks to them, conferences with them and questions them on their progress, their projects, their assignments and their feelings. She also listens to them, laughs with them and even learns with them; but she rarely "teaches" in the way we have come to view teaching: transmitting information to students through a well-planned lesson which has a set, a body and a conclusion, interspersed with student practice and drill. Consequently, I realize that the word "teaching" is used differently than it is often commonly referred to.

The Classroom

Before "viewing" the teaching, it is appropriate to first view the classroom (Appendix D). The rectangular-shaped room is similar in size and dimensions to many other classrooms across Canada and is situated between a grade 4 English language special education class and a French immersion kindergarten. A gymnasium wall forms the other side of the corridor. The school delivers three different programs: an immersion program from kindergarten to Grade 8, an English language junior high school program and an English language elementary program for mentally handicapped children.

Fall. From the first day of my observations, it was quite evident that the classroom belonged to the students. It could not be thought of as "Mrs. H's classroom" or "Mr. A's Grade 1 class" the way we traditionally think of classrooms. On the first day of school, contrary to what we would normally see in most other classrooms, this particular classroom was not decorated nor arranged beforehand by the teacher. Although desks were placed in a certain order around the room, the teacher took time to discuss the seating arrangement with the students and asked them how they wished to set up the room. The classroom was arranged for comfort more than for efficiency.

From the hallway, one enters the classroom through a small alcove in the south wall formed by a closet on the right and by a small wall on the left, behind which is an extra desk. A blackboard runs the length of the south wall and, towards the far end of the wall, a chess game sits on a diagonally-placed desk. A movable storage cabinet used for art supplies is placed perpendicular to the south wall and approximately six feet from the west wall. Running the length of the classroom, approximately six feet away from the south wall and facing the north wall, are a series of five desks placed one against the other forming a long rectangle.

Students store their books in the five rows of six cubicles which compose the south end of the west wall. [Students keep their other items in their lockers, which are located in the hallway along the wall of the adjoining special education class]. A table, upon which rests a tape recorder, record player and musical instruments, is also placed against the west wall and serves as a music center. The class rules and regulations, which the students discussed, agreed to and wrote in calligraphy during the first weeks of school, are posted above the bulletin boards which run the length of the wall. In front of the west wall, approximately six feet away from it, is a row of four desks which face the east wall and are grouped together to form a long rectangle.

Shelves for storing textbooks and supplies make up the bottom third of the north wall and are divided half way along the length of the classroom by the heating unit. Bulletin boards extend another third of the way toward the ceiling. Pages of curriculum guides are posted on these boards for students to consult. At the east corner of the classroom, the top of the storage unit is used for displaying science projects. Approximately eight feet away from the west wall and perpendicular to the north wall, a metal book rack extends out into the room. A collection of children's and young adult's novels, plays, comic strips and other French reading materials are displayed on this rack. The teacher keeps renewing the reading selection by placing on the rack the free books she receives with every order of books placed by the students themselves. The students read from their own personal collection and from what the teacher chooses for the classroom library. Sitting diagonally in front of the book rack is a desk on which sits a checkers game. Three desks placed together face the south wall and form a rectangle parallel to the north wall approximately four feet away from it.

My "desk" lies diagonally in the corner formed by the meeting of the north and east walls. This allows me to look out into the room and watch the teaching/learning. To my left is the waste paper basket and to the left of it, approximately half-way along the east wall, is a four-drawer filing cabinet. Approximately six feet away from the wall and some three feet away from the filing cabinet is a row of five desks placed side by side and parallel to the east wall. The teacher's desk is at the opposite end and lies diagonally in front of the closet and to the right of the classroom door.

In the center of the room, two folding, rectangular cafeteria-style tables, placed in an L-shaped formation, serve as a place for working on group projects, for having discussions and for student-teacher conferencing. Students go to these tables when they do not wish to be disturbed by others or when they are invited by the teacher to do so because they are causing a disturbance. Thirteen chairs are placed around the tables: five along one side and six along the other with one chair at the end of the table which forms the bottom of the L-shape. The teacher uses an area of this table on which to place her papers and books. Students usually mill around this table, talking either to the teacher or to their fellow students when they come back from recess or finish their work.

The students sit in the seventeen desks, in no particular order and without regard to grade level or to sex. The girls sit among the boys and Grade 5 students are intermingled with the Grade 6 students.

Winter. In December, the students were invited to a special "boat launching" ceremony by the Grade 6 class in the district's other immersion school. These friends had transformed their room into a boat to go along with a story they had read. Upon their return from the boat launching-ceremony, the students wished to transform their own class into something similar. After much discussion, they decided to organize it around the theme of an African jungle. The art teacher helped out by showing the students how to make papier maché masks of various animal faces and having them draw and paint jungle scenes. The masks decorate the north wall bulletin boards and the paintings adorn the walls around the classroom. Rope and string, resembling vine branches, hang from the lamps and beams. Perched atop the carrels on the west wall and overlooking the class is a huge stuffed lion.

The seating arrangement has changed somewhat in order to accommodate the new decor (Appendix E). The desk on which the chess game sits is in the same place but now it directly faces the north wall. The checker table is closer to the book rack and a small canvas tent is in its place. When students wish to concentrate on their work or do not wish to be disturbed, they retreat to the tent. The three desks which were parallel to the north wall and the five desks which were parallel to the east wall have been changed for two trapezoidal-shaped tables found in another classroom. Placed together near the far end of the north wall next to my desk, these tables form a six-sided figure around which the eight Grade 6 students sit. The two tables in the middle of the room that formed an L-shape are now placed side by side, forming a large rectangle. Six students can sit around this table to work or to conference with the teacher or with each other. The desks which were parallel to the south wall are pushed closer to the row parallel to the west wall. The Grade 5 students sit in this L-shaped formation. The waste paper basket is now on the other side of the filing cabinet closer to the teacher's desk. The rest of the furniture is in its former place.

The teacher's desk

The teacher's desk is rarely occupied. A ceramic pot filled with blue, green and beige ostrich feathers is on the right side of the desk next to a box of tissues. A bronze bell in the shape of a one-leaf pear sits on the top right hand corner of the desk, next to a pen and holder disguised as a miniature gold vase and flowers. Sandwiched between two decorated bricks which act as book ends are two French grammar books, **Le nouveau Bescherel**, **Notre français et ses pièges** and a **Petit Larousse illustré** dictionary. Next to the books at the top left hand corner of the desk is a blue ceramic dish, a red metal pencil holder and a miniature wicker basket filled with paper clips. To the right of the pencil holder is a small box made of blue stained-glass in which the teacher keeps book marks and note paper. A **Harraps Shorter English/French Dictionary** is open and set on the left bottom corner of the desk.

Today, an open lunch bag, a cup of water and a 1.5 litre bottle of **Spa Reine** water sit in the middle of the desk. A few papers--signs of someone's passing--have been deposited next to the lunch bag. A book, a pencil, a sheet of paper will be deposited there as the day progresses and their owners, suddenly realizing that the articles which had been lost have recently been found, will pick them up as they pass by. On rare occasions, students will be asked to deposit the product of their morning's work on the desk. This tells the teacher that the project or the activity is finished and the students would like for her to give it one last look. Every so often, a student will pluck a tissue from the box on the corner of the desk.

The desk also acts as a place for the teacher to retreat to, however briefly, for that small moment of reflection she may be able to afford during the day. The teacher only uses the chair in back of the desk as a place to deposit her handbag or other articles. Although everything else in the classroom seems to belong to the students, and although students may help themselves to a pencil, a clean tissue or a piece of notepaper, this desk and this chair nonetheless define the teacher's "private" territory. Students seem to acknowledge this fact and respect it as much as possible.

A "typical" day[1]

I arrive early today and only Brad is in the classroom. The teacher's coat and handbag rest on her chair, which means that she has already arrived but may have gone to the main office or the staff room. It's so quiet! I savor the silence while I can, before the classroom is taken over by the usual hustle and bustle. Sean, looking angelic and motivated, arrives some time later and immediately begins working on a project he is planning. I hear French spoken in the hallway, and think the teacher has returned but soon realize that it is the voice of another teacher. Students trickle in, one by one, and the silence turns into various pitches of sound emanating from different areas of the classroom. Carl walks into the classroom and, immediately, there is a raise in volume. Since his voice always makes itself heard above the rest, one is quick to note his absence. He walks over to Christine who has been writing a story and asks her to let him read it. She refuses. Albert also asks Christine to let him read her story, and she refuses him too.

It's beginning to sound more and more like Friday as more students trickle in. When Donald, who has been absent since the beginning of the week, enters the classroom, Todd, Carl, Ralph and Edward, all excited and glad, gather around his desk to talk.

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[1] The description of a typical day is a composite drawn from notes and recordings taken on separate occasions.

It's 8:25. The first bell has rung and the teacher has not yet come back into the classroom. The noise gets louder. Peter teases Carl about wanting to sit with his "girlfriend" on the bus, which prompts Carl to chase Peter around the classroom in an attempt to silence him. Jennifer and Christine sit at their desks and listen to the different conversations. Jennifer is leafing through a copy of Bop magazine; she stops at the centerfold of Kirk Cameron[2] and shows it to Christine making a facial gesture of adulation. At the opposite end of the classroom, Dwayne and Brian are playing chess oblivious to what is going on around them.

At 8:27, the room becomes somewhat quieter as the boys go to their lockers in the hallway. I enjoy the silence once again! Just Jennifer, Christine and I remain. Christine is now reading a novel and Jennifer continues leafing through her magazine. The principal's voice coming over the loudspeaker is muffled by the voices in the hallway. I doubt that anyone is actually listening to the morning's announcements. Boys trickle in and out of the classroom, going back and forth to their lockers.

At the second bell, the teacher comes in, as jovial as ever, lugging a pot, a pan, oil, starch and other materials for a project some of the students are working on. At the same time, Todd and Carl run out of the classroom but the teacher reminds them that the second bell has rung. As she places the supplies on a chair, she notices that Donald is back. She walks over to him, taps him gently on the head and asks if he is feeling better. She then walks over to my desk to greet me and tells me that she awoke at four this morning, has been up since five and has accomplished many things since.

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[2] Teenage idol, star of a popular television sit-com.

Ralph walks over to the teacher, asks when she will administer the math test and begins questioning her about it. The principal's voice is heard once again over the loudspeaker and the teacher interrupts Ralph, explaining that she does not want to be "in trouble" again for not hearing important announcements. Tad enters the classroom lugging a huge box which contains a model of the Challenger rocket. I ask the teacher why Tad is bringing the rocket to class and she admits that she does not know. She warns that anything can happen in her class. When Christine and Sue talk to her about a discovery they have made concerning the mice they have been observing for their sex education project, she chastises them for having left the mice in the classroom over the weekend without any food or water. She reminds them of their responsibility to care adequately for the mice, even if that means taking them home for the weekend.

Planning. The teacher walks to the blackboard on which she has written the day's activities and shuts off the lights to get the students' attention. She proceeds to explain to the class the following program for the day:

Partage

Maths

Dictée

Santé: La beauté (partage)

Sciences

Musique

Pièce

She is interrupted by two Grade 2 students who have been sent to read their stories to the Grade 5/6 class. Everyone listens attentively. When the students finish reading their stories, they return to their classroom while the teacher continues explaining the day's program, answering questions about the work to be completed and enquiring about individual student's progress in either the math or the health projects. The teacher reminds the students that they can begin working either on their math, science or music project and can work either in the classroom, the kindergarten room, the library or the tent.[3]

Partage. During "partage", Albert volunteers to read a story he has written about life in the future. (This activity was planned to get students to practice using the future verb tense.) At first, the teacher has some trouble getting the class interested in the story but she finally succeeds. The story is circulated and everyone seems to be interested in the illustrations. Next, Robert, Donald and Ralph read their collective story about a nuclear prison and a new form of capital punishment which "disintegrates" prisoners. To illustrate their story, the boys show the class a scale model of the prison.

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[3] As explained previously, during the second observation period, a tent was erected in the middle of the classroom where students could retreat when they desired some privacy.

The school secretary's voice is heard over the loudspeaker requesting to see Harold during recess. The teacher gives Harrold permission to go to the office immediately since he is apt to worry all morning about the reason he is being called to the office and will not be able to concentrate on his work.

Next, the teacher discusses with the students various complaints about school and school work some of them have written in their journals. She reminds them that they have a responsibility to make school interesting and not to remain passive recipients of the teacher's teaching:

T: Qu'est-ce qui fait la classe? Est-ce que c'est vous ou juste le professeur ou juste l'école? Moi, c'est la question que je vous lance, la question que je vous pose. Si je lis ça, c'est comme si vous disiez: "Moi, je remets tout le plaisir que je peux avoir à l'école entre les mains du professeur. A lire ça, l'école c'est tellement platte...ennuyant...et j'irais...même jusqu'à dire le terrible mot...écoeurant...que je me demande qu'est-ce que vous faites ici...même si vous devez l'être.
S_1: [Inaudible]
S_2: Mais...mais on doit y aller...
T: Un instant, Dwayne.
S_2: même si c'est écoeurant.
T: Oui, mais...justement. Si c'est comme ça, c'est la faute à qui?
S_3: L'école.
S_4: [Jokingly] Toi.
S_3: Toi.
T: Oué. C'est formidable.
S_1: Mais, je [Inaudible]
T: Non. C'est pas dans ce sens la, Dwayne. C'est pas tous les jours qu'on a envie d'écrire quelque chose, t'sais. C'est pas...non mais...j'veux

dire...je sens...j'pas en train de dire qu'une journée t'as écrit beaucoup...que tu t'souviens ou que tu t'souviens pas. Ça, c'est pas important. Mais, ah...c'est pas...pis c'est pas tout l'monde mais quand on lit ça on sent qu'y a beaucoup de choses qui vous ennuyent. Mais c'est comme si rien ne pouvait vous intéresser. Mais, je pense que c'est pas juste la faute des professeurs. Y'a quelque chose que vous ne faîtes pas. Regarde-moi ça. C'est tout couché. Ça dort. C'est tout "effouèré".

S_5: Mais j'entends **[Inaudible]**

S_6: **[Giggles]**

S_7: **[Giggles]**

T: Oué.

S_6: J'attends...j'suis...j'suis juste là.

T: En tout cas, ça aussi on va revenir sur ce sujet là. Comment rendre un projet intéressant. Y'a des fois que je vous dis "Faîtes ce que vous voulez" pis encore là, vous vous promenez en rond. Pis vous dîtes: **[in a slow nasal tone]** "Ah, mon Dieu, qu'c'est platte. J'sais pas quoi faire." Alors, écoutez! Comme j'vous ai dit l'autre jour, un professeur, c'est pas une télévision. On change de canal et pis après ça, y'en n'a pas d'intéressant...

S_7: **[Inaudible]** les professeurs.

T: Oué.

S_5: **[Brad mimics turning a television dial]** Changez les canals **[Inaudible]**.

T: **[Corrects him]** Changez de canaux. [2A]

As she talks to the class, she notices a small spider crawling along aimlessly on the floor. With her feet, she tries to direct its motion towards the hallway door. Donald and Todd tell her to step on it and run over to do it for her. She holds out her hand, forbidding them to do so, and uses Troy's ruler to transport the spider into the hallway sending it on its way. She continues her discussion by asking the class to respect their fellow classmates whenever possible by trying not to disturb them:

T: J'aime quand vous...vous bougez, vous parlez, vous échangez ensemble pis tout ça. Mais, on a un gros problème dans notre classe. On...a de la difficulté à...penser à l'autre personne qui est à coté de nous. Alors, cette semaine est-ce qu'on pourrait faire un effort, tout en s'amusant et en étant bien ensemble, à penser à qu'est-ce qu'on fait. Quand est-ce que j'dérange le voisin? Parce c'est...comme j'vous ai dit...c'est notre problème majeur. Est-ce que vous comprenez ce que j'ai dit?

C: **[Soft grunting]** Oui.

T: **[Harshly to Jeffrey, who is sloping over his desk]** Mon Dieu, Jeffrey! Tiens-toi! J'ai aucune patience avec quelqu'un qui est tout "effouèré" comme ça.

S_1: Mais...mais, j'entends tout que tu dis.

T: Non. Ça m'dé...moi, ça m'dérange de t'voir. O.K.? J'suis prète à vous respecter mais vous êtes tous couchés de même. Si vous pensez que c'est inspirant. Ça l'est pas du tout. **[To the class]** Alors, j'vais surveiller ça de près cette semaine et puis on aura une conversation sur ça la semaine qui vient. Et observez-vous vous-mêmes. Quand j'fais l'fou là pis que j'commence à crier pis j'fais sauter les plafonds, qu'est-ce que ça fait pour les autres? Et regardez aussi l'autre. Qu'est-ce que ça me fait à moi? Peut-être que ça vous fait rien. C'est ça qui m'intrigue le plus. O.K. On travaille sur ça. [15A]

Jeffrey is sent to take deep breaths of fresh air in order to "re-oxygenate his brain". The teacher seems to think that his sluggishness is caused by his having consumed sugar-coated cereals for breakfast. Other students are sent for a breath of fresh air.

Harrold returns from the office and the teacher inquires about the seriousness of the matter. He answers that it is not serious and that he will tell her about it later. She replies that she would enjoy hearing about it.

Individual or group activities I.[4] Once sharing time is over, every one finds a place to work. Patrick, Albert and Sue work alone at their desks on their math assignment, which they correct themselves, using the teacher's guide at their disposal. Brian and Harrold are seated at the center table writing a story while the teacher helps Ralph and Martin, also seated at the center table, with their science project. Maurice, Mary and Tanya mill around the table, waiting to talk to the teacher about their projects and to show her their finished product. Robert and his "group of seven" decide to work on their play, which they are creating collectively. Martin, Carl and Jeffrey ask to go work in the library, where there is less noise. Martha and Christine ask the teacher for the keys to the kindergarten class, where they wish to work. And finally, Todd, Troy and Donald seclude themselves in the tent to practice their parts for the play they have created.

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[4] I have given the label "activities" to this part of the day when students work alone or with others, socialize, play chess or just talk to their friends after having finished their assignments. Some teachers may not see playing chess or socializing as "learning activities", but they are considered such in this classroom. The activities, whether intellectual or social, take part

It is 9:04. Patricia and Carol walk aimlessly around the room. The principal, who happens to be passing in the hallway, enters the classroom and stops to chat with them. After he leaves, the teacher interrupts Ralph and Martin, with whom she is working, to ask the two girls what they are doing. They answer that they are thinking about their project. The teacher, satisfied with this answer, turns to Brian and Harrold and reminds them that they are speaking in English. Although she is not against their using English in the classroom, she wishes they would try to communicate in French.

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during the period of the day which extends to lunch time and is interrupted by recess. At any time during this period, the teacher may call the group together to work with them on a skill they need to practice.

The teacher returns to Ralph and Martin who continue to explain their science project to her.

S_1: On peut utilise...la...la...la...la poudre.
T: Qu'est-ce que tu peux utiliser?
S_1: Le "baking powder".
S_2: "Baking soda".
T: de la...du soda...bien du bicarbonate de soude...
S_1: Oui.
T: Ou de la poudre à pâte. Bon, y'a une chose dans vos expériences. J'vous demande d'écrire...C'est une expé...C'est tout oral. Mais, trouvez-moi les mots en français. J'aurai aucune patience de m'faire parler moitié-moitié comme ça. [22A]

She continues listening with much interest and amazement at what they have planned. She tells them that she has learned alot about rockets by listening to them, and candidly admits that she is somewhat ignorant of scientific principles.

After finishing with Ralph and Martin, she looks around the classroom and comments softly to herself that everyone is busy working and that everything is under control. She exits into the hall to check on Chen and Brad who have been working there. She immediately re-enters the classroom, mentally counts the students and whispers that five are missing. She asks Brian to be responsible for the class while she goes to the library. During her absence, students continue working alone or with others. Brian walks over to Robert and his friends to ask them to lower their voices. They excuse themselves and begin speaking more softly. The teacher comes back a few minutes later looking somewhat upset and then remembers that Martha and Christine are working in the kindergarten. She enquires however about Jeffrey.

Patrick thinks he is working in the library but the teacher answers that he is not there. Robert intones that Jeffrey has gone to the washroom and she seems to accept that answer.

Mary, a Grade 5 student, complains to the teacher that she cannot think of anything to write in her daily journal. The teacher responds that the journal is simply a tool to help her reflect on her school life. When she feels she does not have anything to reflect on, she need not write anything:

> T: Alors, tu mets rien. Tu mets rien. Rien. Ça c'est pas obligatoire. C'est juste pour...on essaye de commencer une réflexion sur nous-mêmes. Parce que souvent, je vois que y'a des personnes qui sont pas contentes pis i'savent pas pourquoi pis ça...ça nous aide à...à réfléchir. Mais ça marche pas pour tout l'monde pis tous les jours. [2A]

It is 9:30. The teacher sits at the center table with Alice to discuss Alice's music project. A few seconds later, she rises to sharpen her pencil and returns to the table. She looks over at Maurice and asks him if everything is all right. He answers yes. She asks him to come over to her and whispers that she would like him to go check on Martin, Carl and Jeffrey. As he goes out the door, the boys enter the classroom. The teacher questions the three boys about where they have been and they tell her that they were in the library. She retorts that she went to the library to check on them and they were not there. They tell her that they stopped in the washroom. She returns to Alice and continues discussing the music project.

It is 9:50. Brad is sprawled on the floor, absorbed in his work. The other students who had been working in the hallway with him have since stored their books and materials in their cubicles and have begun working on other projects. Carl and Jeffrey are playing checkers. The teacher, who is now conferencing with Jennifer at the center table, excuses herself and walks over to where Chen and Maurice are playing chess to ask them if they have completed their assignments. She questions Maurice about the science project he and Todd are collaborating on:

T: Vous avez...eh...l'eau... dans l'atmosphère. Très intéressant. Où est-ce que vous êtes? O.K. Chen, est-ce que vous vous êtes rencontrés?
S_1: Ahm... pas... juste pour le temps qu'on avait le... sciences.
T: Chen, sais-tu qu'est-ce que j'ai remarqué avec toi?
S_1: Quoi?
T: Si j'te dis pas quoi faire et quand et à quelle heure, tu fais rien. Ça fait deux jours que ça dure. Période libre perdue, perdue totalement hier pis ce matin. [25B]

She then asks Chen to show her his work and spends some time going over and correcting it with nim, after which she allows him to return to the game. Mary asks the teacher what to do next and is told that the day's program is written on the board. On her way back to the center table, the teacher asks Donald to go to the washroom to check on Robert, who was excused ten minutes earlier and whom she thinks might be sick. She continues conferencing with Jennifer until Donald returns and reports that Robert will be back in a minute. The teacher asks Donald if Robert is sick and he replies that he isn't.

While Jennifer reads her story aloud to the teacher, Robert re-enters the classroom and goes to join Brad, Maurice, and Donald, who are watching the checkers match. The teacher, who has not seen him enter, later looks over at the checkers match and spots him. She asks him if everything is all right. Satisfied with his answer, she returns to Jennifer, whom she sends on her way after asking her a few more questions about her writing. Jennifer tells the teacher that she wishes to work next on her science project with Tanya. However, the teacher counsels her not to disturb Tanya since she seems to be inspired to write her story at the moment.

The teacher now turns to Harrold, who has been sitting next to her for some time, and begins conferencing with him about his science project:

T: O.K., toi, qu'est-ce que tu fais?
S_1: Je fais, je...j'ai fait des tests pour voir qu'est-ce qui arrive...comment...quel...et ...ouap **[A spark flies from the wires]**
T: Moi, j'peux pas toucher là? Qu'est-ce que t'as fait? T'as branché?
S_1: Tu branché. Oué, c'est ça. Est-ce que tu peux voir que ça c'est encore bon même si y'a ...si y'a un petit trou?
T: Où t'as pris les fils?
S_1: Mon père. C'est le **[Inaudible]** wire.
T: Ah, O.K. D'accord. La seule chose que t'as pris ici c'est l'amplificateur. Pas l'amplificateur mais le haut parleur.
S_1: Oui. O.K. Maintenant, juste...eh **[Indicates to teacher what to do]**
T: Moi, j'touche à ça?
S_1: Oui
T: **[Another spark flies]** Aie!
S_1: Tu vois? [...]
T: Bin, voyons.
S_1: Tu vois?
T: C'est...ah...O.K.
S_1: Tu vois, ça marche. Ça amplifie tout aussi.
T: Mais, est-ce que ça amplifie? Non.
S_1: Oui.
T: Oué.
S_1: Parce que ça juste fait le "power". Ça c'est le...
T: T'as pas pris un choque?!

S_1: Non. C'est juste parce que...je fais ça pour si longtemps. T'as juste...ça c'est le son **[Inaudible]** électronique.
T: Tu pourrais pas faire le contraire?
S_1: **[After thinking]** Non parce que c'est pas **[Inaudible]**
T: Non, mais imagine que c'est branché. Est-ce que tu peux changer les fils? Ou les fils doivent absolument aller...
S_1: Comme ça, oui. **[Tad [S_2] interrupts]**
T: Branche-le voir une minute. J'veux voir quelque chose.
S_2: Qu'est-ce que tu essaies de faire?
S_1: **[Continues talking to the teacher]** J'ne sais pas qu'est-ce que j'ai fait mais quelque chose a...a "smoke".
T: Ah...ça faisait d'la fumée?
S_1: Oui et j'ai trouvé la raison. Parce que un petit peu de ça a touché ça quand ça...quand ça...ah...
T: O.K. Bon.
S_1: Branché ça...ça...
T: Mais t'arrêtes tout de suite, hein. J'veux pas que tu mettes le feu à la maison parce que tes parents vont s'rappeler d'moi.
S_1: J'ai juste fait ça mille fois avec **[Inaudible]**
S_2: J'ai les spéciales choses qui a les "clips" si tu veux.
T: Qu'est-ce que ça veut dire "clips"?
S_2: Il y a des petites choses...
T: Des pinces!
S_1: Oui.
S_2: Tu pinces ça, ça.
T: Ah, O.K. D'accord.
S_1: Mais, j'ai essayé ça avec **[Inaudible]**.
T: Bon, c'est joli [...] Bonne chance. C'est un désastre! [21B]

She sends Harrold on his way and goes to the checkers table. She tells the boys that she is letting them play, on the condition that they speak French while playing. She stops by Albert's desk and sits next to him to help him with his math work:

T: Y'a combien de zéros dans les millions? **[Long pause]** Compte là-bas.
S_1: **[Exasperated]** Je n'sais pas!
T: Mais justement. Va le chercher.
S_1: **[Frustrated]** O.K.!
T: Bon, Albert, on va faire un effort ensemble. Est-ce que tu réponds comme ça à tes parents: "O.K.!" ?
S_1: Oui.
T: Bon. Est-ce que tu penses que tu dois répondre comme ça à des gens qui essayent de t'aider?

S_1: Non. Je m'excuse.

T: O.K. Parce que j'vais te dire une chose. Si tu veux vraiment pas d'aide, j'vais certainement pas insister. O.K.? Mais, c'est toi qui m'as dit l'premier jour: "Ecoute, Madame H-, j'veux faire quelque chose avec moi-même." **[Returns to the math assignment]** Alors, comptons-les: un, deux, trois, quatre, cinq, six. O.K.? Après ton chiffre ici, là, celui-là ne compte pas. C'qui est dans le deux millions. Il faut que tu aies six autres chiffres. [3A]

She remains next to him while he attempts to solve one or two problems. As she prepares to return to the center table to help Ralph and Brad with their writing, she says: "Je m'excuse de te forcer comme ça."

Recess. It is 10:07. The last student has finally trickled out to the school yard for recess. The teacher locks her classroom door and we proceed together to the staff lounge for a cup of coffee. On our way to the staff room, she comments that the noise level in the classroom seems to be disturbing her more than usual today. She reflects on the reason why she can never silence her class unless she gives them worksheets to do:

T: J'réfléchis beaucoup sur le silence que j'arrive pas à avoir excepté quand j'donne des feuilles. Même ce matin, où j'voulais absolument avoir le silence dix minutes au moins au début. Ça marche pas. [...] Sais-tu pourquoi? Dès que...(Je pense...c'est une hypothèse...) dès que tu mets les enfants dans une situation de...de créativité, y'a un partage qui se fait. [...] Ils ont besoin de dire à quelqu'un leur idée géniale même si je fais le jeu du secret. **[In a low voice]** "C'est secret". Ça marche pas. [17B]

In the teachers' lounge, she offers me her usual roasted nuts and barley blend of "coffee"; I opt for the blend that clogs up my arteries. While she waits for the water to boil, she talks about how important it is for students to enjoy learning, and how the classroom should promote cooperation and wanting to be with friends.

Whole-class instruction. It is 10:30. The students return from recess and gather around the teacher's desk to talk to her. She calls everyone to order and tells them to find the mistakes in the two sentences, taken from their stories, that she wrote on the board while they were trickling in. After discussing the errors and the correct grammatical spellings, she lets them continue the assignments they had been doing before recess.

Individual or group activities II. The teacher walks over to Martin and Maurice who have started playing checkers:

T: Bon, vous deux. Qu'est-ce que vous avez choisi de faire?
S$_1$: Ça. [Designating the checkers game]
T: Non. Moi, depuis le matin, j'vous regarde là...J'pas impressionnée surtout avec toi.
S$_1$: Pourquoi?
T: Dans tes mathématiques, Martin, comment ça va?
S$_2$: Bien. Je suis...hum...je suis [Inaudible] tout à la nuit..à la maison [Inaudible]
T: Tu travailles le soir?
S$_2$: Oui peu...pour dix minutes [Inaudible]
T: D'accord. O.K. Et pis, tu as bien compris ce matin qu'on a pas besoin de tout faire la page si ça va bien?
S$_2$: Oui.
T: O.K. Alors, maintenant, tu travailles sur ton instrument de musique?
S$_2$: Oui.
T: Alors, j'veux vous voir à l'action. [2B]

She then moves to the center table to assist Albert, who needs help with his math and who belittles himself for not being able to complete his assignment:

S: Je n’comprends pas.
T: Arrête deux minutes! Tous les élèves qui viennent ici en m’disant j’comprends pas...vous avez aucune chance de comprendre. [...] O.K. Là, j’vais partir une minute. Tu vas prendre une bonne respiration. Tu vas préparer ta tête pour comprendre...même si j’dois expliquer jusqu’à d’main matin. [27B]

The teacher walks over to the Grade 6 girls who are talking to each other and giggling as they watch the mice in their cage. She asks them to lower their voices so as not to disturb others who need to concentrate. They tell her why they are laughing and she laughs with them. She returns to Albert who insists that he cannot solve the math problems:

T: Albert, j’trouve ça désagréable! Tu passes ta vie à dire ça. Qu’est-ce que ça fait si tu l’dis?
S: J’vais être un "dunce".
T: Bien oui. Forcément. Ça marche ensemble.
S: Mais...
T: Bon, regarde la réponse. Puis regarde la question dans ton livre de maths et essaye de deviner ce que tu as fait.
S: Je dois mettre un autre zéro ici.
T: Non, non. Mais, sais-tu pourquoi?
S: Non...
T: Alors...
S: Parce que l’autre zéro doit substituer pour cette zéro.
T: Tu as oublié la valeur.
S: Oui.
T: Zéro...à la...On dit qu’zéro a pas de valeur mais en réalité dans le...dans un nombre, il change tout. [1A]

She spends approximately ten minutes looking over Albert's work, asking him questions and giving him some pointers on how to solve the problems. As Albert goes off to continue work on his science project, a loud "Non!" is heard from the checkers table. The teacher walks over quickly to Maurice and Martin, and in a stern voice reminds Maurice that he negotiated with her to play for only ten minutes:

T: Bon, j'm'excuse, mais tu m'as parlé de dix minutes.
S: Quinze?
T: On n'a pas la même définition. Vous finissez cette partie et vous êtes à l'action! [3A]

She asks Maurice whether he has finished his math or science assignments. He answers that he still has some work to do and begins to negotiate for another five minutes. She raises her voice somewhat:

T: Non. C'est fini pour aujourd'hui.
S: Aujourd'hui?
T: Ecoute-moi bien. Tu me parles de dix minutes et tu me joues tout le temps sans cesse des tours.
S: Mais, on a déja notre science fait.
T: Organise-toi avec tes maths. Fais quelque chose! [3A]

As the teacher walks away, she passes by Mary's desk and asks about her story written in the future tense:

T: Comment va ton futur? Est-ce que t'approches?
S: Oh...oui. Je vas faire sur l'ordinateur.
T: Oui, mais est-ce que j'ai corrigé?
S: Non.
T: O.K. Les élèves, allez tous à vos places deux minutes, s'il vous plaît.

[She walks to the kindergarten]

T: Ah, les amis?
S^1: Oui?
S^2: Oui?

T: On s'rencontre tout l'monde ensemble. Venez ici une minute.

[Walks back to the classroom]

T: S'il vous plaît. **[Pause]** On a trois...trois autres qui vont venir. **[Pause]** Merci. **[She calls out in the hallway]** Vite, j'vous attends. Tout de suite. Vous retournerez là-bas, O.K.? **[Pause]** Bon, voici c'qui s'passe. J'ai besoin d'votre opinion. Je sais que vous aimez beaucoup travailler libre ... mais je sais pas qu'est-ce qui s'passe avec moi c'matin mais ma perception est pas bonne. Peut-être que j'me trompe. J'me suis trompé plusieurs fois avec une équipe où j'suis sortie...trois fois dans le corridor et pis c'était mon erreur. Quand on met un programme comme ça au tableau, vous savez que ce sont des choses qu'on doit faire, qu'on n'a pas l'choix. Alors, quand vous décidez de prendre, par exemple...j'en...je suis avec vous jusqu'à onze heures et cinq. C'est le temps qu'on a ensemble aujourd'hui. Après, on s'voit plus. A onze heures et cinq, il y a les sciences sociales pis cet après-midi, j'suis pas avec vous. O.K.? Alors, si vous décidez d'passer l'avant-midi en sciences, parfait. C'est votre problème. Mais, il faut...il faut s'arranger pour que ça, ça soit fait **[pointing to the assignments on the board]**. Est-ce que c'est clair?

C: Oui.

T: Alors, j'ai l'impression c'matin, j'vois trop d'perte de temps. Alors, retournez à la tâche mais soyez conscients que vous avez des dates limites et des choses à rencontrer. Pis faut que ça soit fait! [27B]

Everyone returns to their assignments as the teacher walks over to Todd to question him about his math:

T: Comment ça va en mathématiques?
S: Ahm...Je juste pense **[Inaudible]**.
T: Pense pas. Vérifie, veux-tu?

As she walks back to the center table, she meets Jeffrey:

T: Qu'est-ce que tu fais?
S_1: Sciences avec Christine.
T: Pourquoi... vous avez choisi ça?
S_1: Parce qu'on veut... "work" sur ça pour qu'on peut
T: **[Corrects]** On veut travailler.
S_1: Oui.
T: Pourquoi?
S_1: Pour qu'on peut finir.

T: **[Corrects]** Qu'on puisse finir. Et comment vont tes mathématiques?
S_1: O.K.
T: C'est O.K.? Tu vas tout finir ça à temps?
S_1: Trois fautes dans tout "so far".
T: T'as... donc... Mais les fautes, je m'en fou. J'vais te l'dire franchement. Est-ce que tu comprends?
S_1: Oui. Je comprends.
T: O.K. Parce que là, ça fait plusieurs jours que j'te vois tourner en rond pis j'en ai assez. Pis ça fait trois, quatre fois j'te l'dis. Alors, j'vais être obligée de discuter avec toi de périodes libres, d'organisation et cetera. O.K.? Pis t'aimerais pas ça, hein? Bon, alors, grouille! [27A]

She passes by Tanya's and Carol's desks. Tanya is writing out personal invitations to her up-coming birthday party while Carol is reading a book. She speaks to them:

T: Là, tu peux plus rien faire sans faire tes invitations?
S_1: Oui.
T: C'est ça qu'tu veux me dire?
S_1: Oui.
T: **[To Carol]** Pis toi, tu veux lire ça?
S_2: Oui.
T: O.K. Organisez votre vie comme vous voulez mais, moi, j'veux un projet de musique quelque part pis j'veux des mathématiques.
S_2: **[With a questioning look]** Quand...quand...quand est-ce que...
T: Non, musique, c'est pas urgent. [2B]

Todd returns after approximately one minute:

S: Je suis sur page 29.
T: Non mais...c'est...j'veux pas savoir la page moi. J'men fou. Excuse-moi mais est-ce que ça va bien?
S: **[Inaudible]**
T: O.K.
S: Trois pages.
T: C'est pas la quantité de pages que j'veux savoir. Est-ce que ça va bien?
S: Oui. [16B]

Donald arrives and comments on the number of zeros he has had to place after the decimal point. He seems to understand how to do his math assignment so the teacher tells him to skip some of the exercises.

S: Madame. Regarde! Ces...ces zéros là, ces zéros là et ces zéros là.
T: C'est ça. J'te dis ça devient...ah...assommant. Mais, c'est ça. Sautez-les si vous...si vous avez compris. Sautez-les. C'est ridicule. [2B]

She looks over at the checkers table and notices that Maurice and Martin are still playing. She walks over quickly to them and in a stern voice tells Martin to get to work on his math assignment:

T: J'regrette.
S_1: Mais on...
T: Non, c'est non!
S_1: Après ça...
T: Là, j'suis obligée de décider. Martin, aux mathématiques maintenant!
S_1: Est-ce que je peux juste faire un...
T: Même pas... Toute la journée, j'vous laisse la liberté et vous m'dites cinq, dix minutes. Vous tournez en rond. Alors, là, j'fais l'gros patron. [3A]

She walks over to Brian, who is sitting quietly at his desk doing his math assignment:

T: Qu'est-ce que t'as décidé de faire toi, Brian? Tes mathématiques? Où es-tu rendu en mathématiques? Est-ce que ça va bien?
S: Oui. Je dois faire deux pages aujourd'hui. Ensuite, j'peux faire une page chaque jour. **[Carl's voice is heard]**
T: Carl, ça suffit.
S: J'dois juste faire deux pages aujourd'hui. Ensuite, j'peux faire une page chaque jour.

T: Pis, tu arrives. Est-ce que t'as besoin de tout faire dans les pages? **[To Harrold and Wayne noisily setting up the chess game]** Non. Je regrette!

S_2: On peut pas jouer ça?

T: Vous pouvez le jouer...mais nous, on se concentre.

S_2: O.K.

T: **[She continues with Brian]** Est-ce que tu fais tes deux pages tout de suite? O.K.?

S_1: Non **[Inaudible]** ce soir.

T: Ça veut dire que tu te donnes un devoir.

S: Oui.

T: Pis dans les pages, tu as bien compris ce que j'ai dit ce matin. Si tu comprends, c'est pas nécessaire de faire tous les numéros. [2B]

As the teacher reaches the center table, Robert, Tad, Christine and Sue are waiting to read their collective story to her:

T: Enfin. Enfin. Enfin. Assoyez-vous mesdames et messieurs.

S_1: Ça va être horrible, on l'sait.

T: Mais...mais...mais pourquoi que vous venez me montrer ces cochonneries? [...] Bon, alors, j'vais prendre ça comme papier brouillon pis ouvrez-vous les oreilles. **[Begins reading]** "En l'année 2200, on sera très différent. On iront des batiments qui flottent..." **[Pause]** C'est...voulez-vous que j'vous l'dise? C'est décourageant. Déprimant. Un, j'ai d'la misère à lire. Deux, vous allez prendre vos dictionnaires. Vous allez rester ici dans la classe.

C: Ah, non...

T: Vous allez... Tad, y'a une façon d'apprendre.

S^1: Je sais.

T: C'est bien dommage. Si je travaille pour vous, vous allez continuer la même qualité de travail. Y'a une façon. Va voir là. Séparez-vous l'texte, comme Christine peut en lire pis dire à Robert: "Va voir ça. Sue, cherche là-d'dans. Moi, j'cherche là-d'dans." Ça va vous prendre 15 minutes mais vous allez apprendre toute votre grammaire. **[Pause]** Faites un effort. Envoie, Tad, grouille-les ces filles là. [27B]

The teacher walks over to Martin who has begun writing his story on life in the future. He explains that he feels sickly and had not slept well last night. She thinks he should take a nap:

T: Alors, t'as pas dormi en deux mots.
S: Um, um.
T: Pis tu te sens pas bien.
S: Um, um
T: Veux-tu aller te coucher? pour le vrai? Tu peux, tu sais. Tu peux. Tu peux aller dormir un peu. Tu pourrais aller dormir une demie heure, une heure pis revenir. Veux-tu que j'aille avec toi?
S: Non, c'est O.K.
T: Bin, c'est O.K., la journée va être longue! Bin, y'a des élèves qui font ça, qui vont juste se reposer une demie-heure, une heure...pas d'problème. C'est vrai que c'est difficile de vivre dans l'futur quand on est fatigué. Qu'est-ce que tu veux faire? Ecoute, si tu changes d'idées...

On her way back to the center table, the teacher meets Tanya who is walking aimlessly around the classroom chatting with other students:

T: Va finir tes invitations parce que tu m'as dit tu pouvais pas.
S: J'ai tout fini.
T: Dans ton sac! Serre-les! Et à l'action sur quelque chose d'autre parce que là, t'as plus d'excuse. [2B]

Whole-group instruction. The teacher then calls all the Grade 5 students to the blackboard to discuss the difficulties most of them have been having in math:

T: Cinquième année? [**Pause**] Cinquième année, s'il vous plaît. Venez ici.
S: Ça c'est nous.
T: Par terre. Tout l'monde [...] Est-ce que j'peux prendre douze minutes de votre temps. J'n'ai absolument besoin maintenant. C'est qu'il y a des élèves bloqués en mathématiques pis on peut pas continuer autrement. Pis j'veux pas l'expliquer cinquante fois. Ça...ça...ça c'est

certain. [Pause] Alors, les cinquièmes années voulez-vous vous asseoir près du tableau, s'il vous plaît? [26A]

After speaking to the Grade 5 students, the teacher leaves the room to check on the students practicing a skit in the kindergarten. She returns some five minutes later with the students and announces to the class that it is time to finish what they are doing and to get ready for the arrival of the English language arts teacher.

It is 11:10. The teacher re-arranges her desk and picks up papers from the floor while the students get their language arts books. She goes to the light switch and shuts off the lights to get the students' attention; once she has it, she talks to them about picking up after themselves:

T: L'autre jour pour un projet en sciences sociales, vous aviez besoin de trombones, vous aviez besoin de plumes, vous aviez besoin de cordes. Je suis arrivée dans la classe, y'avait des plumes partout parterre, des trombones, des...c'est vraiment inacceptable. Et regardez c'que vous avez fait en deux fractions d'seconde sur la table. Si vous êtes responsables de découper votre chose, voulez-vous, s'il vous plaît, ramasser après vous. Si chaque personne fait ça, est-ce que moi, j'ai besoin de jouer à la femme de ménage le soir pis d'ramasser tout ça? Est-ce que c'est trop vous demander? [...] J'ai pas de réaction? Qu'est-ce que tu penses de ça toi, Chen, de tout ramasser? Est-ce que c'est trop...eh...trop forçant? Qu'est-ce que vous faites chez vous?
S: [Inaudible]
T: Tu nettoyes.
[...]
T: Si moi, j'arrive et j'entre dans votre chambre. O.K.? Et je decide d'emprunter quelque chose et que je laisse tout de travers, ça va vous faire plaisir. Et la salle de classe, c'est votre salle de classe aussi. Alors, dommage, mais les élèves qui sont pas capables de se ramasser pourront pas partager le matériel avec les autres. [16B]

We go to the staff lounge to talk until lunch time. When the lunch bell rings, we make our way back to the classroom through groups of children taking their lunches out of their lockers. The teacher's daughter and her friend run towards us to ask if they can eat lunch in her classroom. The mother acquiesces. A Grade 3 student runs up to the teacher and hugs her tightly around the waist. She stops and talks with her for a moment. As we arrive in the classroom, Mary, Tanya, Jeffrey and Chen are bringing their lunch into the classroom to eat. When the teacher asks them why they wish to eat in the classroom, they answer that they do not like the boisterous atmosphere of the school cafeteria. Although she agrees with them and has let them eat in the classroom in the past, she tells them that she would like these few minutes alone to continue speaking with me. They exit the classroom pouting, which causes the teacher to reflect on her actions:

> T: Quand ça pue l'abus, je deviens très méchante [...]. Moi, j'veux pas abuser les enfants. J'les respecte. Mais, si eux abusent de moi, c'est dommage, c'est dehors. C'est vrai que c'est mon heure de dîner. Regarde ça. Tous les jours y'en demandent pis y'en demandent. Pis quand j'leur dis non là...parce que j'ai des raisons...sont fachés. Aie! [31A]

It is 13:01. The afternoon bell rings and, as the students come in from the cold, the teacher and I gather our coats and materials and prepare to leave the school. I drive home to put my notes in order and begin transcribing today's data while the teacher drives to the district office where she will spend the afternoon as half-time immersion consultant for her school board. Back at school, the students will be taught social studies, art and physical education by three different teachers.

Demystifying the Teaching

This portrait of a "typical" day in the classroom has allowed the reader to judge the extent to which the teacher's beliefs influence her teaching. There were sufficient examples of students cooperating with others, of students being respectful of others, of the teacher promoting self-esteem in her students, and of the teacher instilling in her students the confidence they need to accomplish their tasks. The students were busy learning math, science, music, and French language arts, either by themselves or with the help and guidance of the teacher or classmates. The teacher did little formal teaching and relied on students to teach each other. This, they often did, when they worked in groups or when a student requested help from a friend.

In describing a typical day in the classroom, I have tried to show that the students are not taught but rather, are guided by the teacher in their learning. In her interaction with students, the teacher does transmit some information but this information deals more with being (savoir-être) than with doing (savoir-faire). I have found, in examining the teacher and her teaching that there is indeed congruency between what the teacher believes and how she teaches.

In a way, I have tried to demystify the teacher's fascinating style of teaching because I believe education literature needs more portraits of what Goodlad [1984] refers to as "deviant" teaching. Since I believe the teaching is, in a way, intuitive, I expect this study to give meaning to it. In order to give further meaning to the teaching, I will analyze it in the light of Elliot Eisner's notion of curricula.

The Explicit Curriculum

Eisner [1979] suggests that schools provide three curricula: the explicit, the implicit and the null. The explicit curriculum, an "advertised menu" offered to the children appears in curriculum guides and teaching materials with goals and objectives to be attained. Social studies, language arts and mathematics are part of this explicit curriculum. The implicit curriculum consists of the unspecified rules and regulations that define schooling as a cultural system. For example, the grading system often teaches students to give teachers what they want or expect [Eisner, 1979:75]. This implicit curriculum may be indeed what the students learn, more than the explicit curriculum. Eisner [1979:82-83] explains that

> ...the implicit curriculum of the school is what it teaches because of the kind of place it is. And the school is that kind of place through the ancillary consequences of various approaches to teaching, by the kind of reward system that it uses, by the organizational structure it employs to sustain its existence, by the physical characteristics of the school plant, and by the furniture it uses and the surrounding it creates. These characteristics constitute some of the dominant components of the school's implicit curriculum. Although these features are seldom publicly announced they are intuitively recognized by parents, students, and teachers. And because they are salient and pervasive features of schooling, what they teach may be among the most important lessons a child learns.

The null curriculum is all that is not taught, the options and the perspectives students are not afforded, those processes they will never acquire or the content they will never learn. By not offering or teaching these, we are in fact teaching that they are not important.

Using Eisner's notion of the three curricula, the teaching described in this chapter can be characterized as rendering explicit the implicit and making the explicit implicit and even null. The teacher is in a way controlled by the curriculum, which legally binds her. Although students must meet the goals and objectives set out in the official curriculum guides, the teacher is very much aware that she is "passing on" what others feel is important for students to learn. The curriculum guides for each subject for the two grade levels are nevertheless broken down and posted on the classroom walls at the beginning of the year. The teacher explains to the class what must be learned during the year and allows them to decide for themselves how they wish to learn the academic content. However, she herself rarely "teaches" this content. At the first parent meeting of the year, the teacher also gives parents a copy of the curriculum guide for each subject and explains to them what they should expect their child to learn and do. In the following interview fragment, the teacher describes the tedious work which goes into understanding the curriculum guides:

> T: Moi, c'est mon curriculum qui m'intéresse...le contenu notionnel. J'ai tout vérifié quel chapitre m'aide à couvrir mon contenu notionnel [...] En sciences, j'utilise un outil de base. En santé [...] on...fait notre programme de base selon ce qui est pure curriculum [...] L'an dernier, j'avais mis ça (le contenu notionnel) dans chaque dossier d'enfant pis j'vérifiais pour chaque enfant qu'est-ce qu'il savait. Donc, j'couvre tout,

> tout, tout. Y'a pas de problème. J'suis une des rares qui passe à travers mon programme. [29B]

Many teachers complain that trying to "cover" the curriculum in each subject is a tedious if not impossible job. The teacher, however, opines that curriculum guides are, on the contrary, quite "poor" in academic content and that teachers mistake their textbooks for curriculum guides:

> T: Un programme... un contenu notionnel, n'est jamais trop chargé pour une année [...] C'est ce que nous on emploie comme outil qui est surchargé. Pis on s'entête à courir pis à courir pis à faire des pages. Si tu pars avec ton contenu notionnel, tu peux vivre. Les contenus notionnels ont été pensés par des... quand même des gens, j'espère, en général qui...qui savent qu'est-ce que c'est l'éducation... Mais là, ils nous suggèrent des outils pis nous, on couvre les outils d'A à Z. [29A]

She also finds that the curriculum guides for certain subjects are too restrictive and leave no room for the daily events which she claims are richer experiences for students:

> T: J'me d'mande la valeur [...] de ce curriculum là [...] qui semble si chargé pis en même temps qui... qui laisse pas d'place à... aux événements d'la vie qui sont beaucoup plus riches. J'ai beaucoup de difficulté à le... mettre en mots ça. C'est plutôt quelque chose que je ressens [...] C'est [...] comme menaçant. Tu t'dis: "Eh, tout à coup que j'mise mal?" Mais, par contre, quand j'arrive pis j'leur donne... ah... un test, [...] le succès est là. Moi, je prétends... je prétends qu'on l'dépasse le curriculum. [TI-2A]

It is interesting to note that the students teach themselves the explicit curriculum, the "advertised menu". In a sense, the prescribed curriculum is "upstaged" by what the teacher renders even more explicit--the values she transmits to students. That which would normally be implicit in other classrooms is actually the explicit curriculum in this classroom: respect for others, cooperation, tolerance, friendship, sharing, autonomy, altruism, democracy, self-respect and responsibility. All these values are "taught" by the teacher herself, and rightly so. Students can acquire the knowledge which is legitimized by the curriculum guides through textbooks and learning resources. However, no textbooks can teach friendship, honesty, hope, trust, and self-respect. Only the teacher can "teach" these by modelling them and by legitimizing them herself in the classroom. In a sense, the teacher does exactly what she can do best: give students what they cannot get from textbooks. That which counts in this classroom is taught at a very conscious level. Following are only some examples of the teacher's explicit curriculum.

Respect for others. Not only does the teacher respect her students but she tries to instill in them a respect for each other. She judges the success of her "teaching" on whether students are more respectful of each other than when she began teaching them:

> T: Le respect des autres, la justice, c'est toujours des sujets dont on discute...l'amour des autres..le partage. Ce qui m'a le plus impressionné...ça fait presque deux ans que j'suis avec eux. On vit ça. On en parle. On fait tout ce que tu veux. Pis y'a rien qui s'passe jusqu'au jour où t'as la preuve [...]. Ils n'ont pas la maturité encore. Ils sont pas prêts à le vivre mais y'a quelque chose quand même...qui est là. L'humain est fondamentalement bon. Ça j'en suis convaincue. [...] Si tu les libères de toutes leurs attaches, leurs liens, leurs problèmes physiques...t'es capable de pousser ta pensée. [TI-2]

The teacher's discipline is based on respect, love and trust. She gets quite upset and is intolerant of those who break the universal "Golden Rule". All other rules and regulations that the school may adopt are subordinate to the principles of love and respect. The consequences for breaking school rules differ since some "offenses" are considered less serious than a lack of respect for others:

T: Tout ce qui concerne les principes universels là...O.K., l'amour...ah...le respect, ces choses-là, j'suis très, très forte sur ça. Ça, ils peuvent pas s'en tirer. Tandis que des niaiseries de...de...O.K. Ça, c'est un point là. Où est-ce que j'suis pas bonne avec les conséquences, c'est des niaiseries de règlements à l'école. Ça, j'suis...j'suis faible à mort pis peut-être que ça les influence parce que des fois j'me torderais de rire avec eux-autres. Mais, faut que je garde un certain..., n'est-ce pas, [Giggles] une certaine face. Mais, où ils savent qu'ils n'ont aucune chance avec moi, c'est tout c'qui concerne le...le...le respect humain.... Ça, ça explique un peu ma discipline. [TI-1B]

Jeffrey is told that when students are working, one should not disturb them:

T: Tu commences par ton dessin?
S: Je pense.
T: C't'une bonne idée. J'suis pas contre. Jeffrey, y'a rien qu'une chose que j'te d'mande. Quand tu déranges les autres j'deviens pas patiente.
S: Est-ce que je dérange les autres maintenant?
T: Pas du tout. Maintenant, t'es un amour! C'est clair? C'est facile parce que vous avez la chance de déranger les autres quand c'est l'temps. [18A]

Responsibility, Autonomy, Sense of Duty. The freedom to choose when and how to learn is not without its consequences for the students. Some students must learn to manage their time better and others need to structure their learning better. Nevertheless, the teacher tries to instill in them responsibility, autonomy and a sense of duty even if this means making decisions for them as is demonstrated in the following episode which took place after the first unit test in math. For the previous four weeks the teacher had reminded the students of the approaching deadline for the unit test and had told them the pages in their math books which needed to be completed before the deadline. The students were free to learn this material in the manner and time they wished. Many students did poorly on this first unit test. In the following dialogue with the students, the teacher reminds them of their responsibility to complete the assigned pages and to advise if they did not understand. She reprimands them for not doing so:

T: Qui avait la responsabilité de faire son travail pis de comprendre?
C: Nous.
T: Vous. [...] Est-ce que vous m'avez laissé savoir que ça marchait pas?
S_1: Mais, ça marchait.
S_2: Oui.
S_3: Oui.
S_4: Oui. J'ai...
T: Un par un. [...] O.K. Ceux qui pense qu'ils ont travaillé à la maison, qui ont essayé etcetera [...] vous me laisserez savoir [...]. Vous vous souvenez comment est-ce que ça fonctionne, hein? Quand y'a une date limite, vous m'remettez votre cahier d'mathématiques fini avec le test de pratique. Oui ou non?
S_1: J'ai pas fini...
T: Alors, qui a fini dans tous vous autres?
S_1: J'ai commencé le test...
T: Ouaie. Tu es le seul. Ecoutez-moi bien. Lundi matin...c'est fait.
S_1: Tout le test?
T: [...] Le chapitre et le test.
S_1: Oh!
T: Vous avez choisi...j'ai bien dit choisi...de tourner en rond et de rien faire. J'aime vous laisser vous organiser mais savez-vous qu'est-ce qui va s'passer? Si on a un autre accident comme ça? J'vais retourner à mes vieilles habitudes...mais à de vieilles habitudes...où j'vais vous dire exactement quoi faire. Vous aurez pas le choix. Est-ce que ç'est juste? Oui ou non?
C: Oui.

T: Si on a un accident pis on oublie, est-ce que j'vais vous l'expliquer?

C: Oui.

T: Mais, c'est pas des accidents ça. C'est pas ce que j'appelle un accident. Il y a lui [pointing to Troy] qui a manqué trois jours d'école pis y'a peut-être Carl qui a oublié...

S_2: Mais...quoi tu dis, ça n'a va pas dans mon tête.

C: Oui.

T: [...] J'vous ai dit une chose. Avec les divisions vous êtes venus me voir...plusieurs d'entre vous...pis vous avez dit "Est-ce qu'on peut en faire juste deux, trois? On comprend." Pis, j'vous ai répondu "On peut pas avec un chapitre comme ça. On doit en faire beaucoup parce que, si non, on oublie. On n'a pas l'choix. Y'a des choses qui sont comme ça. Il faut en faire, en faire, en faire. Sinon, notre p'tite tête oublie." Alors, vous avez pris un risque, un risque qui va vous coûter cher pour tout l'monde [...] Si vous avez eu zéro, c'est zéro. Ça vient d's'éteindre...parce que vous avez pas pris vos responsabilités. Et vous allez être obligé d'en refaire un jusqu'à temps que...

S_3: Toutes les personnes?

T: Toutes les personnes qui n'ont pas compris vont en refaire jusqu'à temps que ça soit compris. On n'a pas l'choix. O.K.? Alors, j'regrette. Allez vous r'poser. [31B]

At the end of the year, Robert volunteered the following insight into this incident:

S_1: J'ai disais que je comprenais. Je comprenais mais je comprenais pas. Alors...eh...je devais faire dans trois jours parce que j'avais le weekend. J'étais tout le weekend.

I: Tout le weekend, tu as fait des maths?

S_1: Oui. Tout le weekend.

S_2: Oui. Ça arrivé à moi aussi une fois.

[...]

S_1: La minute que j'ai...ahm...regardé le test, j'ai été: "Oh! oh!" Et puis j'ai essayé de faire le test. C'était sur 41, je pense ou 47 et j'avais comme 25 ou quelque chose? [...] Elle [the teacher] était comme "Quoi! Mais tu me disais que tu comprenais! [...]Alors, elle a dit prochaine fois tu dois me dire si tu ne comprends pas et tu as le weekend et six jours pour faire tes chapitres. Parce que si on a pas un bonne marque sur un test de math, elle nous...on peut refaire pour voir si on a une meilleure marque.

I: Est-ce que vous aimez ça?

S_1: Oui.

S_2: Oui.

S_1: Parce que quelque fois tu as comme 27 sur 100 et puis tu peux refaire et avoir une meilleure note.

S_2: Et quelque fois, tu ne sens pas bon et ton cerveau est juste morte **[Inaudible]**

S_1: Oui.

I: Est-ce que vous croyez que c'est juste pour les autres étudiants, ça, si vous avez deux chances?

S_1: Oui. C'est juste parce que elle dit qu'on doit faire à la récré ou à...dans notre temps. Pas dans le temps de classe. Parce que c'est pas juste pour les autres élèves. [...] Si on refait, elle prend [...] la moyenne.

I: Est-ce que les autres professeurs que vous avez eus vous ont donné des chances comme ça?

S_1: Non.

S_2: Non.

S_1: Si le premier fois...si tu n'as pas fait bon, c'est mauvais. Ça, c'est ce que tu reçois et puis ton tête est juste...comme tu as beaucoup de tension là. Mais avec Madame H-, tu peux relaxer. [SI-4A]

Freedom and Independence. In this next sequence, Chen and Patrick are enjoying a game which they have brought to class. Aware that they might not have finished their daily assignments, the teacher inquires whether the two boys are learning something by playing the game. She tells them she might need to choose for them if their own choices jeopardize their academic success.[5]

T: A quoi vous jouez?

S_1: **[Inaudible]**

T: Est-ce que vous apprenez quelque chose?

S_1 **[Inaudible]**

T: Voyez-vous. J'vous donne la chance de choisir mais si vous faites des choix qui ont aucune...ah...aucun sens, j'vais choisir pour vous. [2B]

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[5] Throughout the study there have been numerous occasions in which the descriptor "learning" was placed on students' behaviours or actions. Almost anything with a potential to elicit learning was allowed to take place in the classroom. On a couple of occasions, the teacher remarked that although students were not learning what she thought they needed to learn, they were still learning something be it how to socialize or how to better plan their time.

Furthermore, the teacher continuously questions her right to take away students' freedom to learn at their pace and rhythm and in their own time. She admits that she is virtually an authoritative person and that she would much prefer to control students' behaviour than to watch them walk about the classroom talking to their friends. Her job would certainly be much easier, but at whose expense? She realizes that students would be unhappy and that they would not learn as much as they seem to be learning:

> T: Là, ils se lamentent. Là, là-dessus, j'suis un p'tit peu sévère. **[Mimicking students]** "On peut pas. C'est impossible." Ils vont tous traverser la crise. Pis là, c'est là qu'il faut que j'tienne un peu mon bout. Quatre-vingt dix-neuf pour cent du temps après, ils sont archi-content d'leur travail. Alors, c'est beau d'laisser la liberté mais y'a des fois que si tu leur laisses complètement la liberté, ils feraient rien parce que l'humain est paresseux. L'humain cherche la solution facile. Là, c'est pas facile là **[referring to work students are attempting]**. Faut au moins qu'ils cherchent à la maison. Faut qu'ils s'téléphonent. Faut qu'ils s'consultent. On n'a pas ci. On n'a pas ça. [22B]

Cooperation and Tolerance. When a conflict arises between Patricia [S_2] and Tad [S_1], who no longer wish to continue working together, the teacher bargains with them to make one last effort at cooperating. In return, she promises not to force them to work together in the future:

> S_1: Patricia ne travaille pas.
> T: Tu peux règler ça avec elle.
> S_1: Non, elle juste fait...
> T: Ecoute, Tad. Sais-tu qu'est-ce que je pense? Comme t'avais pas du tout envie de travailler avec elle, elle...elle est capable de sentir comment tu te sens et ça peut couper. Peut-être que vous pourriez faire un effort. Patricia? **[She whistles to Patricia and signals for her to come to them]** Qu'est-ce que j'voulais dire, donc? Bon. Vous avez pas vraiment envie de travailler ensemble, hein? Pis ça paraît

tellement qu'il y a rien qui se passe. Toi même, tu veux changer de personnes.
S_1: Moi aussi
T: J'ai pigé, hein? Non, mais j...j'veux dire elle travaille toujours avec Mona. O.K.
S_1: [Inaudible]
T: Là, ça vous donne rien de commencer à dire j'aimerais, j'aimerais. Essayez ensemble. Souvent des personnalités différentes vont faire encore un meilleur travail.
S_2: On a essayé beaucoup de fois dans sciences et um...
T: Beaucoup de fois? Pas cette année. —
S_2: L'année passée
T: Ouais. Mais, je regrette, mon amie, hein?
S_2: Et...
T: A chaque année, on change.
S_2: En mathéma...
T: Ecoutez. J'vais faire un marché avec vous. Pis vous allez m'aider à m'en souvenir. Je n'vous remettrai plus jamais ensemble pour le reste de l'année si...si cette fois-ci, vous faites l'effort. Est-ce que c't'un bon marché? Alors, Patricia, donne-toi un coup de pied. Pis lui aussi. J'veux le meilleur des chapitres de tout. Clair? Essaie encore.
S_2: Est-ce qu'on peut aller dans le couloir?
T: Bien sûr.
S_1: Mais, est-ce que on juste. Qu'est-ce qu'on fait? On juste regarde?
T: [...] Disons que toi, t'es professeur. Comment est-ce que tu vas expliquer ça aux autres. Comment tu vas vivre ça ici. T'as pas besoin de règle. T'as pas besoin de choses à toucher, à faire... [17B]

Trust. Troy, who has a headache, tells the teacher that he cannot work on his math assignments. She invites him to take a nap and trusts that he will complete the work at another time:

T: Oui, monsieur.
S_1: [Inaudible]
T: Pourquoi?
S_1: Parce que je veux parler avec toi.
T: Ah! dans l'corridor?
S_1: Oui.
T: [In the hallway] Qu'est-ce qui se passe?

S_1: Je ne peux pas...mon... je n'peux pas faire les maths parce que j'ai un peu de, le, um... un peu de le grippe?
T: Mal à la tête?
S_1: Oui, et j'ne peux pas...
T: Veux-tu les apporter chez toi?
S_1: Oui. Je, je...
T: T'es mieux d'les apporter chez toi parce que le 28 j'veux pas vraiment changer ma date. O.K.?
S_1: C'est difficile [...]
T: Veux-tu le silence pour faire les maths?
S_1: J'ai aagh...
T: Mal à la tête?
S_1: Oui.
T: Parce que tu peux travailler à la bibliothèque si tu veux silence. O.K. D'accord. Mets-le tout de suite dans ton sac d'école, par exemple, puis essaye de faire au moins une page ce soir. Parce que tu vas trouver le jeu dure. [1B]

In the following episode, the teacher suggests to Tanya that she might perhaps be more inspired to write her story in the library:

S: Est-ce que je peux aller à la bibliothèque?
T: Oui. Tu penses que tu vas être mieux inspiré. Reviens a peu près dans une demie heure, par exemple, pour voir qu'est-ce qui se passe ici. Y'a déja une personne à la bibliothèque aussi. S'il y a des problèmes, viens me chercher. [18A]

Christine who is "use to la library" requests to work there since she is not able to concentrate in the classroom:

S: Est-ce que je peux travailler à la...parce que je peux pas...
T: Te concentrer ici, hein?
S: parce que je suis use to la library...la bibliothèque et tout et là...
T: C'est silencieux. O.K., retourne. Pis, j'enverrai quelqu'un te chercher, Christine. O.K.? [18A]

When Patrick can't write his story, the teacher suggests that he sit in the hallway for a few minutes to think and tells him that she would not be able to concentrate in the noisy surroundings either:

S: Je vais faire mon histoire mais [Inaudible] dans ma tête.
T: Alors, va t'asseoir deux, trois minutes dans l'corridor tout seul avec ton histoire. Ça va t'faire du bien. Si c'était moi, quand j'peux pas penser, c'est ce que j'fais pis je l'sais pas comment vous faites pour travailler dans l'bruit. Mais moi, ça marcherait pas du tout du tout.
S_2: Je ne peux pas travailler dans le bruit.
T: Bien, c'est ça. Retire-toi.
S_2: J'ai fait comme deux questions dans dix minutes.
T: Bien, va t'asseoir dans l'corridor dans un p'tit coin. Apporte...mets...mets ta feuille sur...parce que tu pourras jamais finir. [18A]

When Tad announces that he has no ideas for his story, he is told that ideas sometimes need silence to flourish and that he should perhaps go to the library to work:

S: Madame, je peux pas [Inaudible] .
T: [...] Um...qu'est-ce qu'on fait avec ça? Est-ce que t'aimerais mieux t'isoler pis rester toute seule? Um? Tu devrais peut-être aller un petit peu à la bibliothèque dans le silence.
S: Mais, je...je n'ai pas d'idées.
T: Mais oui, mais des fois les idées naissent dans le silence. Les idées viennent pas dans le bruit. [...] Bon, pourquoi tu n'expliques pas qui est Raffi. Où est-ce qu'il travaille pis qu'est-ce qu'il fait. Tout de suite en partant, ça va t'emmener à faire des choses. [18A]

Ralph, who does not seem to be able to do his math at the moment, is told he need not do it as long as he submits the completed work the following day. He decides to work on his science project instead:

S: Les maths marchent pas maintenant, Madame.
T: Qu'est-ce qui ne marche pas?
S: Quelque fois les maths marchent dans la tête...
T: Oui.
S: Quelque fois ils pas...va pas marcher.
T: Puis quelque fois ça n'marche pas.
S: **[Inaudible]**
T: Alors, ne le fais pas. Mais, j'le veux demain.
S: J'vais faire les sciences.
T: Oui. [3B]

In speaking to Wayne and Chen, the teacher discovers that Chen [S_1] prefers doing his assignments at home because he does not like working at school:

T: Ta roche, ce matin, qu'est-ce que t'as fait avec?
S_1: Regarde. **[= Looked at it]**
T: Pis, est-ce que t'es prêt à écrire?
S_1: Non.
S_2: Je suis.
T: Quand vas-tu l'faire? **[To Wayne]** Toi, t'es prêt? Alors...
S_1: Ce soir...ce soir...
T: A l'action! **[To Chen]** Toi, tu travailles toujours à la maison pis à l'école?
S_1: Je...mais je travaille à la maison.
T: Seul?
S_1: Oui. Je n'aime pas travailler à l'école. [16B]

Self-esteem. In this episode, the teacher reprimands Albert [S_1] for entertaining negative thoughts about his ability to grasp mathematical concepts:

T: Tu sais, Albert, qu'il faut que tu fasses un effort en maths. On n'a pas le choix. **[Silence]** Et si tu travailles très bien de septembre peut-être à décembre, après ça...
S_1: **[In an almost inaudible voice]** No way!
S_2: **[Interrupts at the same time]** Madame?
T: Oui.
S_2: Ça...ces choses...ça c'est très...
T: **[To Albert]** Qu'est-ce que tu veux dire par "no way"?
S_1: Je ne peux **[Inaudible]**

T: Pourquoi tu penses?
S_1: Parce que...
T: Parce que dans ta tête, c'est écrit...Qu'est-ce qui est écrit? Je-ne-peux-pas. Tu vas m'changer ça. Tu peux. [Silence] O.K. Alors, dans ce cas là...
S_1: O.K. J'vais essayer.

Harmony and Common Sense. The students in this particular classroom are thought to be more boisterous than other students. At worst, these students act like most adults--and certainly most teachers in similar situations. Rules are flexible, adaptable and kept to a minimum. They serve the sole purpose of promoting harmony in the classroom:

> T: J'crois aux règlements. Bon, dans la vie il y en a. Mais après ça un règlement, c'est fait pour s'défaire, hein? Quand tu dis roule à 50, si tu vois que c'est logique de rouler à 60, tu roules a 60, il me semble. Mais y'a des journées, même si c'est marqué 50, c'est même pas logique de rouler à 20. Alors, quand chaque personne vient me parler: "Bien, Madame, j'aimerais vraiment mettre quelque chose dans mon casier...." Mais trois quarts du temps j'dis: "Bien, vas-y. Je... j'te vois dans une minute et demie". Ils montent pis ils reviennent me voir. O.K. Pis ils repassent. Pis, c'est fini. J'pas censé l'faire. [...] Faut s'adapter à chaque cas. [TI-1]

Although the rules which govern the functioning of the classroom are established by the students, discussed and tried out for a few weeks before being written in calligraphy and posted in the classroom, other regulations are somewhat implicit and are mentioned when the need arises. In the following excerpt, the teacher makes it clear to Brad and Chen that she must know where everyone is at all times:

T: Là, ça veut dire que vous êtes déja en conflit là pour les sciences?
S: Oui.

T: Il y a déja un problème. [...] **[Calls Chen]** M--, Viens ici! **[Chen approaches and she speaks to both of them]** Faites-vous l'projet ensemble, oui ou non? C'est à chaque fois vous avez un problème vous **[Mimicks bickering]** chic, chic, chic, chic. Premièrement, j'veux pas vous voir quitter cette classe sans savoir où vous êtes. Deuxièmement, combien d'fois j'vous ai dit, avant dix heures, on peut pas aller chercher de matériel dans l'reste de l'école. C'est clair! O.K.? Et en sciences, on peut pas y aller avant l'midi. Alors, donc, passez à autre chose. Vos verres, vous auriez dû aller les chercher c'matin en entrant où tout à l'heure à dix heures. [27A]

And to Todd and Mary she says:

T: Psst! Ne sortez jamais de ma salle de classe sans permission.
S_1: Il voudrait que je cherchais le **[Inaudible]**
T: Je dois savoir où sont tous mes élèves. [27A]

The Null Curriculum

The way this teacher teaches lessens the impact of the null curriculum. By letting the students "explore" in their own manner the prescribed content set out in the curriculum guides, the possibilities for students to introduce different options and perspectives are limited only by the number of students in the class. The teacher does not restrict the information the students share with the class during the presentation of their projects. On the contrary, she welcomes the detours students take and marvels over the richness of the information they bring to their learning experience.

By talking about nutrition to the students, the teacher is in a sense giving them a different perspective that they do not normally find in their textbooks. She believes that, as an educator, she should not only teach what is prescribed in the curriculum but share what she knows about many other disciplines in order to help students make intelligent choices in the future. Unfortunately, the students mistake her wanting to offer them alternatives for propaganda. When some students complain to her about her criticism of their eating habits, she explains:

> T: Mon problème c'est que j'en sais trop sur la santé pis j'suis pas capable de garder ma bouche fermée. Alors j'vais apprendre à la fermer...Ce que je veux pour vous, c'est un choix [...] Comment on fait un choix intelligent dans la vie? Quand on a l'choix. Alors si vous vous posez jamais de questions sur le "junk food", vous allez jamais rien savoir. [20A]

I have attempted in this chapter to give the readers a "snapshot" of the teaching in order to show what and how this immersion teacher teaches. I have tried to show that what this teacher does in the classroom is just a continuation of who she is. I wished to validate the teaching in order to show other educators and teacher-educators the value of teaching in a humanist framework. It is fitting to let Brad and Alice end this chapter with their own validation of the teaching:

> S_1: Si toutes les professeures enseignaient comme ça, toutes les enfants vont dirai "S'il vous plaît, fais plus d'année de l'école. On veut aller à l'école plus."
> S_2: "C'est plus amusant." [...]
> S_1: Si toutes les professeures étaient comme Madame H-, toutes les enfants aimeraient l'école...
> S_2: Ou...oui.
> S_1: Il y aurait pas de problèmes de "playing hookie" et toute ça.
> S_2: Oui et même les petites personnes comme ça [**Indicates height with hands**] voudraient être à l'école.
> S_1: Oui.
> I: Même les p'tits bébés voudraient être à l'école?
> S_1: Oui. Les personnes vont dire: "Mommy, mommy, est-ce que je peux aller à l'école. Je veux aller à l'école!"

VI. A LETTER TO THE TEACHER: IN SEARCH OF A CONCLUSION

Pedagogues ask questions, while articulating their theories about teaching and learning--they verbalize why they do what they do in their teaching, interrogating their knowing so as to uncover why it is they accept current practices, and questioning the veracity of the social conditions that support and sustain them.

John Smyth
Intellectualizing the Work of Teachers.

If the learning process [in teacher education] is interactive and critical, then four years is enough to prepare future teachers. If the learning process models equality and critical thought on school and society, then teacher-education will be a serious enterprise at the graduate or undergraduate level. If curriculum at any degree level for any number of years is dominated by teacher-talk, didactic lectures, canonical reading lists, commercial textbooks, and standardized testing, then five or six years of undergraduate work or two years of graduate study will not develop the teachers needed to inspire learning.

Ira Shor
Educating the educators:
A Freirean approach to the crisis in teacher education.

The story that never ends is the story of life. We story our worlds, our selves, our friends and family. When we settle down to read a novel, we agree to put on the mind of the creator, to try on for size another world view, another way of looking at things. Sometimes we reject it and are glad it's not our story. Whatever our reaction, this borrowing of other minds gives us the excitement of being able to extend our own experience and learn without limit.

Joseph Gold
Read for your life.

Dear Teacher,

Four years ago, we agreed to collaborate on a project which had no particular objective at the start. I had only a vague idea of what I wanted to accomplish and you wondered what I could really learn by watching you teach. Nevertheless, you agreed to share with me your knowledge of teaching in general and teaching in immersion. My commitment to our "contract" was to share with you all the insights your teaching could provide and to keep you up-to-date on my observations. You wanted this to be as much a learning experience for you as for me.

I wanted you to collaborate with me in this study because I felt we could teach each other something about teaching. (You once told me that, even though you had objected to many of the activities I proposed in my open education course, you secretly tried some of them in your classroom and found that they actually did work. As for me, once I saw how you taught, I realized why you objected to the planning chart I proposed as a way of helping (influencing?) students. Your students were able to plan their work without the use of such a chart. The chart no longer is part of my course, thanks to you!)

Throughout the months I spent in your classroom observing you and taping your conversations with students, you were mainly preoccupied with my learning. You were always anxious to know what I had discovered and what I could share with you. There weren't very many professional secrets between us. I think we were honest enough with each other to share our thoughts. You remarked many times that you weren't going to change anything to suit my research. I answered that I did not expect you to change your way of teaching; if you did, my research would certainly be affected. Although I was still unsure of what I wanted to prove (as if research needs to prove anything), I did know that I wanted to watch you teach the way you normally did. I soon realized--after I got to know your students--that you could never have faked your teaching for me since your students would have reacted to any change in your style. Once we were both comfortable with the research--I observing you and you having me in your classroom--we were two educators trying "to know" together. You did not seem to think of me as a university professor sitting in judgement of your teaching and I was very careful not to say anything that would hint of evaluation. I wasn't in your class to judge; but rather to learn. You kept asking me almost every day whether I was indeed learning something. You looked forward to our moments together to talk about events I had observed or about ideas and assumptions the events seemed to confirm. You were always excited whenever I would share a quote from a journal article or book I was reading and together we would link the quotation to something you had said or done that day. I think, in a way, you envied me for being able to study something for which we both had a passion.

A Researcher's Joys and Anguish

You seemed to think my research was easy to conduct and, though I was finding it difficult, I kept telling you that you didn't have to be a university professor to do research. (After all, how difficult was taping our interviews and your conversations with the students and then transcribing them?) What I did find difficult, however, was the confusion. The more I watched you teach, the more I became confused. Not having a clear research question from the outset, I could not focus on any particular aspect of your teaching. Given your way of teaching, so much was happening in the classroom that I could not decide exactly what I wanted to explore. Was I searching for clues about good teachers? Did I want to know something about immersion? Should I just focus on your students' abilities to communicate? Did I want to show another way of teaching in immersion? Did I really want to look at the "immersion aspect" of your teaching or did I just want to observe the teaching? Could I separate one from the other? Did I want to look at learning or teaching? Could I separate those? What would I do with all the taped conversations? What would these tapes teach me? So many questions which I found difficult to answer; but, yes--you could *easily* do research!

Although I was bewildered by your teaching in the first few months, I eventually began to enjoy observing you. Whenever I took a few weeks off "to recuperate"--to put my notes in order, transcribe the taped dialogues, read, and complete my course assignments--I missed your classroom (though not the congested traffic circles on the way to your school). I was touched when you told me that your students missed me, too, and asked when I would return. Although I was not in your classroom to observe them (I at least knew that!) they were so much a part of the "teaching" that I enjoyed watching them "go about their learning".

I think I was confused from the beginning because I expected to look at teaching and all I saw was learning. At times I would have wanted you to teach a well-planned "lesson" such as we teacher-educators teach our students to prepare. My task would have been much easier. You were never at one place very long: you would be in different corners of the classroom, talking to a group of students here, and to an individual there, then off to the kindergarten or to the library, and finally, back again in the classroom.

After the first observation phase, even though my research question was still not clear, I knew that if I didn't focus on your pedagogy, I would be missing a very important aspect of your teaching. The fact that you were an immersion teacher became secondary to me even though some interesting questions about the results of your "teaching" could have been explored. What were the effects of your teaching on the linguistic competency, communicative competency or academic achievement of your students? How did your students compare with other groups who are taught differently? If your way of teaching results in different outcomes, should we assess it differently? How would we assess it?

I once thought I could look at how language was acquired in your classroom, where a different pedagogy was in use; but I became more interested in the pedagogy than the language. You were proving to me that immersion education--at least in your classroom--is more than teaching French, it is also educating children. You also demonstrated that a teacher does not only teach academic content; she also teaches self-esteem, sense of duty, tolerance, independence, etc. You were more interested in how students felt about themselves, their well-being and their self-esteem than the academic content to be learned.

Like other teachers who complain that they must re-teach the academic concepts which students should have learned previously, you often had to remind your students to respect their classmates, to be kind, and to cooperate. Whenever they failed in their efforts, you took this in stride and talked to them about respect and cooperation, hoping that they would finally learn what you attempted to teach.

So, there I was in your class, confused about what I should be learning. I even doubted whether I was conducting an acceptable doctoral study. I attempted to find a focus for the study and to justify my presence in your class in the dissertation proposal which you seemed to have found interesting. (Perhaps because I was beginning to make some sense for the first time.) However, the proposal was an added source of confusion. I was "putting on" too many "glasses" to observe you: I tried to look at your teaching through the eyes of an "effective teaching" expert. I looked at your teaching through the lenses of a "critical pedagogy" advocate. I also saw you as a model for "liberatory education". All these labels were limiting me somewhat and I had to put them aside to really look at you.

Even though I felt I was learning something in your classroom, I could not find the words to describe it. What you did or said only confirmed my beliefs so I did not consider **that** new. What was new to me however, was the way these beliefs and values were rendered explicit in your classroom. I had never seen or heard a teacher talk about and promote cooperation, self-esteem, trust, independence, and responsibility the way you did.

As the study progressed and as our collaboration increased, I felt that I had reached a high point in my career. All the articles and books I had read, all the consulting I had done, all the courses I had taken and taught, all the discussions with teachers were all fusing into one rewarding experience, helping me make sense of your teaching. At the same time, your teaching was helping me make sense of all those activities. For example, I could finally understand what Freire meant about being "patiently impatient". At last, I could understand what critical thinkers do in the classroom. Giroux's work began making more sense to me and his concepts of student voice, empowerment and critical pedagogy were no longer abstract notions but very concrete and real: I could associate people and faces with them. Even my own teaching began making sense. I was so enthused by what I was learning, by what you were teaching me, that I wasn't thinking about having to describe this experience. How does one express in clear, organized thoughts such a personal, rewarding experience? How does one explain the results of twenty years of your life coming together in one teacher's classroom? How does one put into words the passion for teaching we were both feeling?

Whenever another doctoral candidate asked about my research, I would mumble words that, I am sure, were incomprehensible. I marveled at the other candidates who all seemed to know what they were doing. When I began writing the dissertation, my colleagues would ask me about its topic. Again, I was at a loss for words: "Oh, it's about a teacher. Ah, it's about teaching. No, it's about liberatory teaching. Well, it's really a profile of an immersion teacher." I am sure they think I'm writing five different dissertations! I feel like a youngster who answers "nothing" when his mother asks him what he has learned in school.

In narrative research, the dissertation is just as much a part of the research as the observation and data collection stages. Because narrative research does not end until the dissertation is completed, it is difficult to "know" what the dissertation is about until you read what you have written. I consider the "writing up" of the dissertation to be the most difficult part of the research and, at times, even painful. I believe this is due to the fact that I looked upon it as the "writing down" of the study, as a report of the study--and I had little to report; but much to interpret!

I am finally completing the dissertation and am now searching for the words to adequately describe what I have learned--a kind of conclusion or final reflections. What words do I use to explain the lump in my throat and the tears in my eyes brought on by one of your sensitive teaching moments? Who would understand? How do I describe the glimmer in Albert's eyes brought on by some comforting words you told him? What words do I use to describe my impressions of students negotiating with you about when and how to get their work finished? So, as a way of hiding my inability to adequately describe these experiences, I chose to try to bring you and your teaching to life in the preceding chapters. I hope I have succeeded.

I have been struggling for the past month with this conclusion. It has been extremely painful to find the words to express what I have learned. (We intuitive types know when we've learned something; but have difficulty finding words to describe what we've learned. Perhaps we assimilate knowledge much faster and don't have to think about it as long). Furthermore, I have had to use words which describe teaching in the rational paradigm to talk about teaching which is within the humanist paradigm.[1]

In Chapter two, I situated the pedagogy to which we both subscribe within a humanist education paradigm as explained by Bertrand and Valois [1982]. In trying to describe your teaching, I have had to struggle with the meanings educators normally give to words such as *learning*, *teaching*, *content*, etc. In your case, teaching is not something you alone do to students but an activity which they also do. Moreover, the *content* of your "teaching" differs from the content taught in traditional classrooms where emphasis is placed on academic skills and aptitudes. Learning is something you do also and not necessarily the result of some formal teaching. By giving new meanings to "old" words, I realize that I increase the possibility of being misunderstood. This has been a major source of frustration for me.

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[1] I am indebted to Dr. Daiyo Sawada for this revelation.

I believe this conclusion has been difficult to compose for two other reasons. Firstly, I want it to sound sure, official, definite--everything that it could never be. Secondly, I've been trying to write for others instead of for us. However, this study is our story; it is our stories fused into one. We began our collaborative stories four years ago. Your "chapter" ended when I finished the actual observation of your teaching. My "chapter" ends with this dissertation which I hope will serve as just another tool to help us reflect on our teaching. Although the study ends, our journey together continues as we both read and re-read these stories.

Transformations

I have reached the point where I must attempt some profound statements about how your teaching has transformed the content and the nature of my teaching and my thinking. Having observed a teacher who "taught" who she was--whose BEing influenced my own BE-ing, which in turn affected my teaching--it is quite impossible to distinguish how I was transformed from how my teaching was transformed. This study did not just deal with an objective look at teaching, devoid of any human element. I looked at teaching which told me something about the person teaching.

In Chapter two, I defined transformation as bringing into focus what already exists and zooming in on it so that those elements which would normally not be seen are enlarged. They are essential parts of the picture; without these elements the picture would change. We normally would not have payed attention to these elements but we are more conscious of them now. In a similar fashion, you made me conscious of beliefs and values we both shared from the start but gave me a new perspective on them. By translating these values into action, you showed me what each of them "looks" like in a classroom, be it at the elementary or university level. While I have tried to put words (labels?) to what I observed, you have put concepts to my words. You showed me what promoting self-respect "looks" like. You showed me how to promote cooperation. You showed me what happens when there is mutual trust in the classroom. You showed me what critical thinkers do. You made me question my own university teaching and I was forced to examine how congruent it was with my beliefs. I realized how little I "practiced" what I "preached. For example, although I preached respect for one's students, you made me realize that this respect is unconditional. You do not respect your students only when they say or do what you expect them to do, but you respect them even when their opinion differs from yours.

Thanks to you, I no longer just talk about these concepts to my students, I also tell them what they need to do in the classroom to promote them. I try to model them myself in my personal relationships with others, as well as with my students. The following are ways I am trying to put what you have taught me into practice. Have you any suggestions?

Coherence. You not only showed me what one must do to teach like you but also who one must be. You taught me that a teacher is kind, patient, forgiving, firm but flexible, friendly, encouraging, humble, autonomous, fun-loving, and respectful of others. Furthermore, you taught me to take risks, to always think positively, and not to abuse the power my job gives me over my students. You also showed me that if we respect students, if we respect who they are, what they think, their feelings, their emotions and their needs, then learning comes naturally and students do not have to be force-fed information. You taught me to be authentic and honest with my students and to fit my practice to my beliefs; to let my beliefs shine through my actions and to model the attitudes I want teachers to acquire. I now explicitly share my beliefs and assumptions with my students and let them know what I am trying to accomplish in my courses. I have found that telling them that I will stress these values during my course is not always successful since some students have a different idea of such values as cooperation and critical thinking. Once the course is finished, I explain to them in writing how my actions were an attempt to be consistent with my beliefs and how I do not act differently with them than I would with others (Appendix F). In the future, I will be able to refer them to this dissertation and allow them to discover who I am before enrolling in my classes.

I think we have the false notion that if students discover our real personalities, they will take advantage of us; but I did not see that happening with your students. On the contrary, they seemed to respect you for it; they saw you as authentic. You taught me that we need not--and should not--disassociate our classroom life from our personal life. We do not cease being the minute we walk into the classroom. Trying to remain consistent with one's beliefs and assumptions is a continuous struggle. I now judge all my actions according to one sole criteria: is what I do or say consistent with my beliefs? I admit that I am not always consistent, but I keep fighting the battle.

Like you, I must continuously challenge the structures and practices which prevent me from translating beliefs into action. Our education faculties are geared to competition although, as individuals, we preach cooperation. The grading system, a perfect example of a competitive practice, is often an obstacle to being coherent. Whenever I grade, even when the grades are negotiated with my students, I feel pressured into conforming to the traditional standardization practice in order to avoid students' contesting their grades or negative reviews from my peers about forms of grading which take into consideration such attitudes as cooperation and autonomy, and allows them certain choices.

Empowerment. I was amazed that you never mentioned any "discipline" problem in your class. You made me realize that only teachers who wish to control students' learning and their thought, need techniques to control them. There was no power struggle in your classroom and you gave your students the right to voice their opinions. I did not observe students contesting the power you exercised whenever you felt it necessary because they knew you would relinquish it when their work was done. The students were able to negotiate with you at all times. You gave meaning to the word "empower".

You confirmed my belief that schools are training grounds for living in a democracy and that students need to experience democracy in the classroom by participating in decisions which affect their lives. Shor [1990:347] claims that

> [i]f we want students to take democracy seriously, then we have to treat them as people with the power and intelligence to remake the world. The choice for teachers is what values to model in the classroom. Those values can be either authoritarian, top-down, traditional ones based in teacher-talk and the required syllabus, or they can be democratic values encouraging people to grow up as activist citizens and critical thinkers.

You showed me that democracy can't be experienced in an atmosphere of competition, blind submission to authority, distrust and despair. Furthermore, critical thinkers are not nurtured in classrooms where students are passive receivers of "canned" and "pre-packaged" knowledge. In democratic classrooms, students ask questions about what matters to them, probe into what they are learning, test their knowledge against the various view points and interests of those wishing to impart this knowledge. Shor [1990:343] explains that

> [a] democratic teacher teaches for equality and for critical knowledge. The first question a democratic teacher asks is how students participate in co-making the curriculum... From the very first class of a term, the student-centered, participatory, problem-posing teacher sends a powerful signal to students that education is something they do, not something done to them. This can encourage students to use their intelligence in class. It can also encourage them to develop as active citizens.

Such a learning climate is possible if teachers and students learn in a dialogical relationship where teachers are as much learners as the learners are teachers.

I try to afford my students the opportunity to co-direct my courses by negotiating assignments or topics and I try not to abuse the power my role gives me. I am still struggling with the question of how much control to exert on my students. I either direct too much or too little. I am trying to follow your example by controlling just enough to help some students get control. When we choose not to control students, however, we have to accept that they will not always live up to our expectations. University students are no different.

Critical thinking. Getting students to think critically was something I have always attempted to do; but this study helped me understand why my students seem to be more severe in their criticism of my teaching than in the past. They now expect so much more of me and force me to be consistent in my actions. Sometimes I feel that they would be much more lenient if I alone decided what to teach, how they will learn it, when they will show me they've learned, and how they will show me. Banking education, Freire's [1971] term for an education which alienates students, lends itself so very well to university studies.

I remember how hurt you were when your students accused you of wanting to impose your way of eating on them. I am hurt too whenever my students state that I do not explain the work I "require" when all I "require" is to be responsible for their own learning. I am also hurt when students mistake allowing them to give some direction to my courses for a lack of preparation on my part. When I allow students to re-negotiate class assignments, some perceive this as changing my mind. When I teach dialogically, I am accused of not teaching at all. Whenever I am the victim of these false accusations (Appendix G), I think of your own situation and I seem to accept their critique much better. Clarke [1990:392] has helped me understand some of our students' critiques:

> As students acquire a critique of the system, it is only natural that they will also develop a critique of us in our role as teachers. It is at this point that we will be faced with the realization that only liberated teachers can foster liberated students.

Since we want to give our students voice, we need to accept that they will say what they feel whether we agree with it or not. I am not quite sure that I have reached the status of a liberated teacher-educator; but I am struggling hard to achieve it. Do you think you've achieved that status yet?

Although my students are older than yours, not all of them are responsible, autonomous, and independent persons and they do not all accept the challenge of becoming critical thinkers or collaborating in other's learning (Appendix G). This is always evident when I negotiate grades at the end of the semester and share with the students my evaluation of their responsibility, autonomy, cooperation, and independence of thought. Some students resent the fact that I do not evaluate them just on the work accomplished. Others state that my courses are weak in direction and my demands, vague. (Appendix G). The university grading system seems to work against me, discouraging a problem-posing pedagogy and encouraging rather than discouraging competition: some students want to "play it safe" and give me the "right answers" I *supposedly expect* them to give.

Cooperation. You showed me what cooperative learning entailed and I try to instill this in my students. The social relation of my classroom has become more important than before. I force my students to think for themselves, to question their thinking, to question the thinking of their classmates, to probe ideas, to search for meanings, to ask others for clarifications, and to critique and analyse my own ideas. I place more importance on asking the right questions than on getting the correct answers.

You also made me realize that if I believe learning is a cooperative effort and make it a major class activity, then I also need to evaluate my students on cooperation to show the importance I give it. For this reason, I attempt to create test situations where students need to share information and be responsible for others' answers. Their score for the question is based on the general average of the group members (Appendix H).

Insights

I believe the story of your teaching points to areas where further research is needed; research beneficial to teacher educators. At the same time, it provides me with insights for adapting teacher education programs in order to accommodate and prepare teachers like you.

Research. In documenting your words and actions in the classroom, I have described how one immersion teacher teaches. Your teaching can now be offered as a model of "immersion pedagogy". The stories of other immersion teachers need to be told, so that a variety of approaches in immersion education can be described. When this is done, I suspect that we will no longer speak of an "immersion pedagogy" but rather of many immersion pedagogies. If teachers and teacher educators collaborate in gathering the information, in the way we have done, I am quite certain that the effort will be beneficial to both parties. Our teacher education faculties should strongly encourage this collaboration between teachers and teacher educators as a means for professional growth. Teachers who participate in such research should be able to attain credit for their endeavors.

We were very fortunate to have established a collegial and trusting relationship long before undertaking this endeavor. Immersion teachers should seek out other teacher educators they trust and respect, and who share their beliefs and ideas and begin telling their stories. The more stories we can collect from immersion teachers, the better we will be able to distinguish differences in approaches. Once we have established these, we could then proceed to gather information on the influence of each approach on students.

Immersion educators would agree that, in order for students to become fluent speakers of the second language, they must have opportunities to talk in the classroom. For this reason, most immersion classes--irrespective of teachers' modes of teaching--can be boisterous. Great emphasis is placed on student talk and students' abilities to communicate with the teacher and their peers in the second language. What is the nature of talk in immersion classrooms? Does it differ from classroom to classroom? Is the nature of talk influenced by the model of teaching adopted by the teacher? In other words, does a particular approach to teaching elicit more talk or less talk? Does it affect how students perceive and use talk in the classroom? Is talk in one teacher's classroom more structured and controlled than in another teacher's classroom?

In your classroom, it is somewhat impossible to foresee the topics students are led to talk about as well as to control what they say about the topic. Since your students work at different projects, the vocabulary and language structures one student needs, at a given moment, to speak about his or her project, may not be what another student needs. Therefore, your approach to teaching may widen the difference in linguistic competence between students. This needs to be explored further.

Your approach to teaching also leads students to use language in a variety of ways: to defend a point, as Jeffrey (p. 106) is led to do; to transmit information, which Ralph and Martin do (p. 108); to request information, which Robert and others are urged to do (p. 120); to express feelings, which you ask Ralph (p. 137) and the class (p. 104) to do; to explain their actions, as in your dialogue with Albert (p. 115) and the class (p. 130); and to resolve conflicts, which Patricia and Tad (p. 133) are forced to do. Moreover, these are not contrived activities which you plan beforehand and for which you can prepare students linguistically. In your classroom, language is used for its real purposes. Does this influence how well students speak in French? In other words, would students speak more correctly, using less English words and hesitating less if you controlled what they say and what they talk about? Does your mode of teaching cause students to speak incorrectly but say more? Do other approaches cause students to speak correctly but say less? Is the spontaneity in speaking which your students seem to have influenced by your teaching? These questions need to be explored further.

Teacher education. Our teacher education programs must be structured in such a way as to allow prospective teachers both to learn and to experience those values you transmit to your students. In order to do this, we must discourage competition and eliminate those practices which encourage it, replacing them with appropriate practices. For example, in lieu of grades, prospective teachers could be asked to keep a cumulative file of course work and attestations from professors, reports on conferences attended, journals which document the prospective teachers' efforts to clarify their values and beliefs, and videotapes of teaching sessions in which one is likely to see these beliefs and values in action. The prospective teachers' portfolios could be evaluated and judged by a team of professors in order to grant them degrees.

This practice would require that teacher educators be available to students and act as mentors, meeting with them regularly in order to share with them their own successes and failures in attempting to practice what they preach. They would model the attitude towards teaching which they wish their students to adopt. Courses could be offered which help prospective teachers grow as persons and critical thinkers, facilitate congruency between their beliefs and actions and promote cooperation and self-esteem.

Your story seems to suggest that those who teach within a humanist paradigm teach who they are more than what they know and, to a certain extent, their teaching is intuitive. This seems to have implications for teacher-education. Our teacher-education programs may need to stress BE-ing more than DO-ing for these prospective teachers, thus helping them discover who they are as persons and encouraging them to adopt and develop teaching attitudes and strategies congruent with their beliefs and values. Just as the teacher who teaches within a rational paradigm needs to learn what to do in order to be effective, a teacher who shares our view of teaching needs to know how *to be* in order to be effective. Both teachers need preparation; but each one needs a different kind of preparation. Consequently, our education faculties need teacher-educators who are able to help both types of students.

In order to transform our faculties, teacher educators should be encouraged to talk about teaching with their peers. They should also be encouraged to implement classroom practices which promote cooperation, freedom of choice, autonomy, etc. among students. Our education faculties should consist of a community of problem-posing students and professors who attempt to reflect on teaching and on how to educate children. Stories, such as ours, could be starting points for teacher educators and students to reflect on teaching. In the process other stories may be written which could be beneficial to other teachers and help them validate their own teaching.

Our task is not an easy one and change will not be immediate. However, Arnstine's [1990:246] words are encouraging:

> We could predict...that one of the outcomes of seriously and practically pursuing rationality and caring as educational aims will be a revolution in school structure and practice. It would not begin at the top with a stated policy, because a hierarchichal, bureaucratic organization cannot make this sort of policy, and it cannot be expected to begin everywhere and all at once, however much that might appeal to our sense of the dramatic. It will begin whenever conditions are provided that enable the cultivation of rationality and caring in the activities of prospective teachers.

Well, dear friend and collaborator, these are my reflections on the study, on the insights it provided and on how it has transformed my teaching so far. As I continue to struggle, as I re-story my experiences, I will perhaps have newer insights or find the words to express everything else I have learned. In the meantime, I would be most interested in reading your reactions to my insights. What thoughts can you share? Have I helped you become a student of your teaching as much as you have helped me?

I would like our collaboration to continue as we share our thoughts on our teaching. I appreciated your collaboration in causing my learning. You helped me interpret the data by giving me your explanations for your actions which were more plausible than my own interpretations. Some of my insights were speculations while yours were interpretations. I have tried to be faithful to the insights we shared and hope I have "organized" your teaching in such a way that it helps you re-construct your experiences and re-story them in your own way. Together we questioned the significance of our actions and our reflections and you permitted me to affirm my philosophical stance. In the beginning, I was trying to answer questions--as vague as they were--now I am merely questioning answers [Vechter, 1988]. I will no longer teach, look at teaching or talk about teaching--or teaching in immersion--in quite the same way as in the past. Because of this, I feel you have helped me become a better teacher-educator. I hope I have helped you become a better researcher and teacher in return. Research IS easy! It's the thinking about it that is difficult! Thanks for having been the main character in my story!

THE BEGINNING !

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APPENDICES

APPENDIX A

Qu'est-ce que tu aimes le plus dans la classe?

Qu'est-ce que tu as appris?

Aimes-tu ça pouvoir parler dans la classe?

Penses-tu que tu parles trop?

Qu'est-ce que tu préfères une enseignante qui te dit quoi faire ou une qui te laisse faire ce que tu veux?

Madame H- est-elle juste envers toi? Pourquoi dis-tu ça?

Penses-tu qu'elle t'aime? Pourquoi penses-tu ça?

Préfères-tu quand tous les élèves font la même chose en même temps ou aimes-tu mieux choisir?

Est-ce que tu trouves difficile de planifier ta journée? Choisir toi-même ce que tu veux faire? Etre responsable de tes actions?

Comment terminerais-tu cette phrase: Madame H- est....?

Penses-tu que Madame H-- s'inquiète de toi? de tes besoins? de tes désirs?

Qu'est-ce qu'on devrait faire à l'école d'après toi?

Est-ce que tu réfléchis beaucoup dans la salle de Madame H-?

APPENDIX B

June 1, 1990

Dear ________,

I hope you remember that semi-bald-headed man who sat in your class two years ago observing Madame H- teach. His name was Normand alias "The Shadow". Here he is writing to you after all this time to ask a favor of you. I hope you will excuse me for not writing to you in French but I want to be sure that you understand my request and allow your parents to read the letter if you wish.

As you know, I was observing Madame H-'s class as part of my project for my doctoral degree in education. I am just now finishing my dissertation which is similar to a report but somewhat longer. At the end of the dissertation, I would like to comment on what Madame H-'s students think of her teaching some two years later, now that you can look back on it. In what ways has what you learned, did, were taught, acquired, etc. in Madame H-'s class helped you or hindered you the following years? I would really appreciate your taking time to write how you feel about what you experienced in Madame H-'s class. Your letter can be as long or as short as you like but do be as honest as you have always been. What you say about your life as a student in Madame H-'s class will certainly help other teachers who will read my dissertation. If you liked Madame H-'s way of teaching then other teachers might be motivated to teach like her. If you didn't like her way of teaching than other teachers should know why.

You need not sign your name to your letter as I would not be able to mention you in my dissertation so as to protect the anonymity of all concerned. The names I will use in my dissertation will be fictitious. To make things easier for you, I have included a stamped envelope addressed to me. Just sit down and write what comes from the heart, place it in the envelope and send it off. I thank you beforehand, ____, for your help in finishing my dissertation. It will be available in the Faculty of Education library of U of A after November 1990 for you to read. have a nice and safe summer!

MERCI BEAUCOUP!

APPENDIX C

To tell you the truth, I didn't learn much from Madame H-. I found her techniques somewhat strange and not too effective. She placed an abnormal amount of trust in us and now that I look back on it, she sort [sic] slacked off on her duties... She seemed to concentrate more on peoples [sic] problems than on educating them. During library period she used to take me into a separate room for counselling. (Catch that? Counselling replacing education!) Her math class was terrible. She gave us a chapter to do in the textbook by a set date. I doubt she revised the material. We corrected the material ourselves! I'm learning much more now...

P.S. I hope you remember me, I was the individualist who always depressed.

* * * * * *

I think that Mme H-'s style of teaching was very fun for all the students. However, I think that I only learned new things in math. Other than that, I learned hardly anything new.

As I said before, her style of teaching was fun, but it is not very effective.

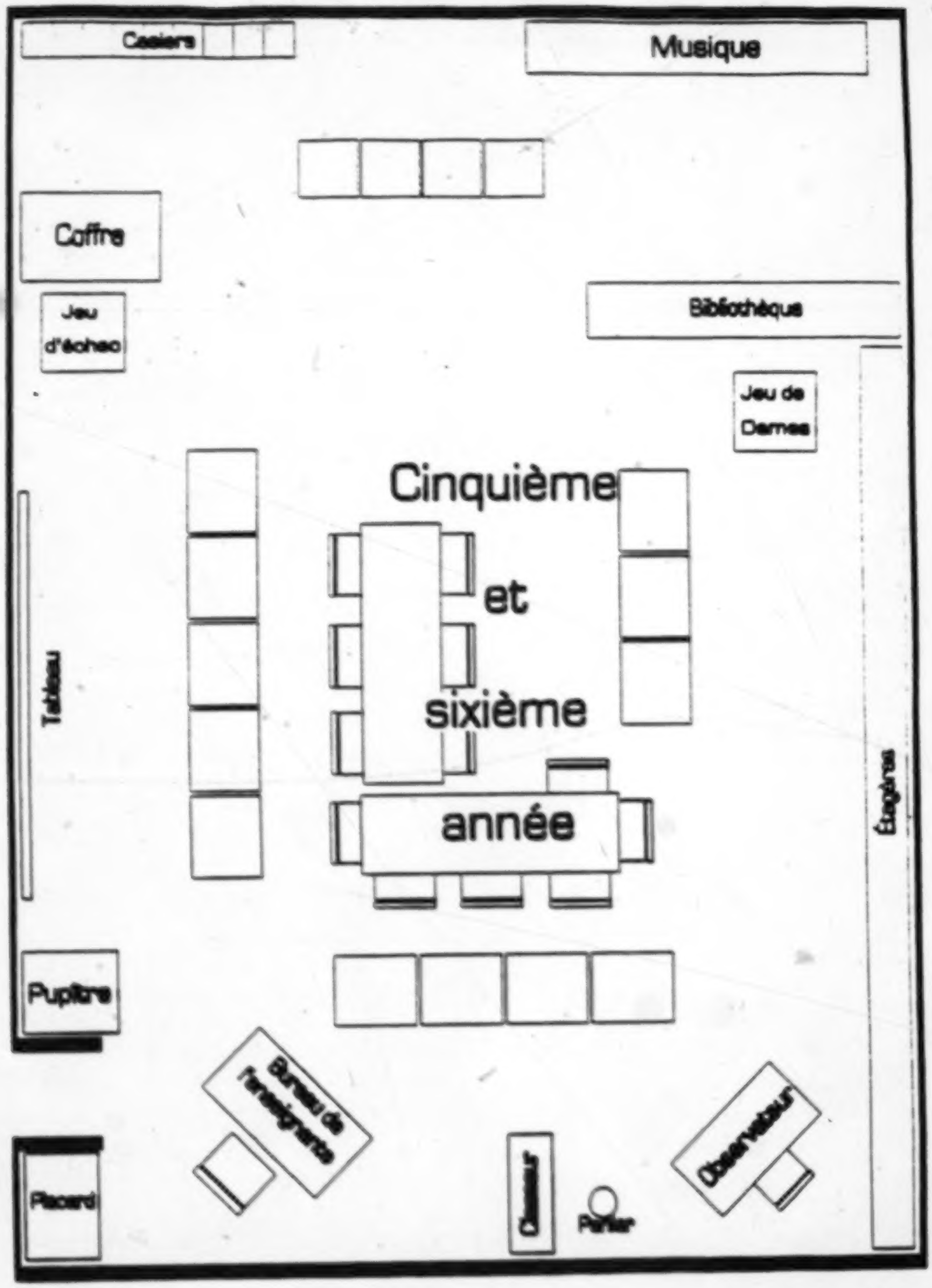
* * * * * *

...When Mme H- was my teacher, I learned alot, but in different ways than I had learned things in other grades. Mme H-- didn't think we should spend the whole day at our desks, doing grammar and math over and over again. Instead, we did fun activities and group work. We learned equally as much as we would have learned doing alot of written work, but our exercises were alot more interesting and amusing. Mme H-- didn't really treat us as her students but more as her friends or even her "kids". She always had good ideas for projects or activities and she would always take our ideas into consideration. We liked to decide what kind of projects we wanted to do and how we would do it. Most of the time we could have our way, if we would learn something from it. We did most of our written work (essays) in groups so when I got to junior high I was a little unprepared to do book reports and essays by myself. Junior high is alot different then elementary and I sure noticed that... I think Mme H-- is a good teacher because she got some kind of message through to us. I think it was more about people and life not math or science. Still we did work hard and we learned alot. And one really important thing was always brought up in our discussions, respect. She respected us and we respected her.

* * * * * *

I think Madame H- was a very original teacher. She was very creative and would let you be creative in your work. In other words she wouldn't make you follow certain instructions. She would let you do it your own way. She was also good at teaching and would usually find some way to make work more interessting. A bad thing is that she didn't give us homework. (We wouldn't do homework ourselves at that age.) It is bad because we need to get used to homework for later years. Another thing is that she was obsessed with some of her ideas ex: eating health food. She wouldn't let us eat sugar candies or chocolate bars etc. at parties. Instead she made us eat fresh crushed peanut butter and seaweed. But otherwise she was great.

APPENDIX D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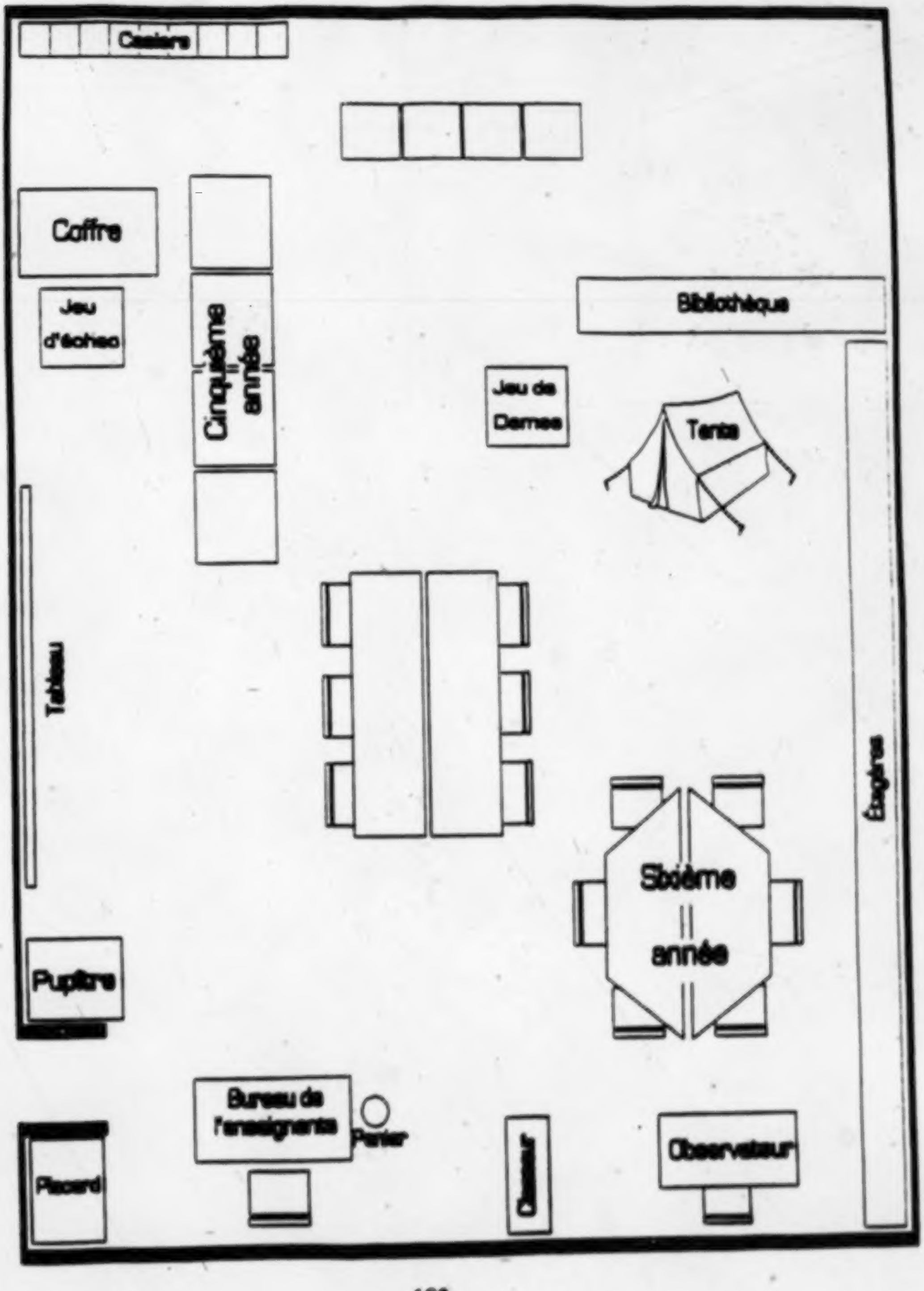
Pupitre
Bureau de l'enseignante
Observateur
Classeur
Panier
Placard

APPENDIX E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Sixième année
Pupitre
Bureau de l'enseignante
Panier
Placard
Classeur
Observateur

APPENDIX F

COURS: 63.310 - Méthodologie de la lecture

le 7 novembre 1988

> Pour le vrai maître, l'enseignement n'est pas une technique, c'est son mode de vie; comme tout grand artiste, il préfère mourir de faim plutôt que de renoncer à son travail créateur. Et ceux qui n'ont pas ce brûlant désir d'enseigner ne devraient pas devenir des éducateurs. Il est de la plus haute importance que l'on découvre si l'on possède ce don que l'on se laisse pas simplement entraîner dans l'enseignement comme moyen de gagner sa vie.
>
> Krishnamurti, **De L'éducation.**

Chers amis et chères amies du cours 63.310,

Nous voilà déja à la fin de ce cours: le premier pour moi au collège et le premier pour vous avec moi. Nous avons donc été néophytes chacun de son coté. Nous avons cheminé ensemble ces quelques semaines guidés par un quelconque phare qui semblait nous diriger vers cette vérité dont parle Krishnamurti. J'espère que le voyage a été aussi agréable pour vous qu'il a été pour moi malgré le travail que je vous ai imposé [suggéré??]; travail qui a pu vous paraître pénible. Si cela est le cas, je m'en excuse.

Quant à moi, j'ai eu un plaisir à être, non pas votre professeur, mais un ami qui a bien voulu partager quelques connaissances avec vous. Comme groupe, je vous ai trouvé extrèmement sympathiques et ouverts aux nouvelles idées. Je regrette seulement que le temps ne nous a pas permis de se connaître davantage. Peut-être aurions-nous la chance au semestre prochain?

Par ce dimanche soir, tranquil et reposant, je me permets de partager mes quelques réflexions sur le cours qui se termine en vue de m'expliquer davantage, de vous faire part de mes désirs ainsi que de mes déceptions et, peut-être même, de m'excuser de n'avoir pas atteint le degré de perfection comme enseignant que vous auriez peut-être mérité. Non, je n'ai pas encore atteint le statut du **vrai maître.** Et peut-être ne l'atteindrai-je jamais. Une chose est sûr: sans des étudiant[e]s patient[e]s comme vous, je ne pourrais jamais y accéder. Vous m'avez invité chaque jour, sans trop le savoir, à me dépasser. Je n'ai pas toujours été à la hauteur à cause tantôt d'une préparation qui laissait peut-être à désirer, tantôt d'un projet qui me trottait par la tête. Qu'importe la raison, à quelques reprises, je suis sorti du cours peu satisfait de ma performance ou de ce que je croyais vous avoir apporté. Une chose m'a cependant reconforté: c'est que les étudiant[e]s apprennent malgré nos défauts.

Pour certains d'entre vous, ma façon d'enseigner a pu être génante ou cause de frustration car, à part quelques règlements pour le bon fonctionnement du cours, je ne vous ai pas donné beaucoup de directives. Ceux ou celles d'entre vous qui avez besoin qu'on vous dise quoi faire, quoi penser, quoi dire, quand, où et à qui avez dû trouver mon enseignement flou et peu clair. Je crois fermement, qu'en éducation, il n'y a pas seulement une bonne réponse, une façon de penser et que ma réponse est la meilleure donc, celle que vous devez me donner. Plutôt, je crois qu'il nous faut, plus que jamais, former des hommes et des femmes qui sachent questionner, douter, remettre en question et la seule façon de le faire c'est de, nous-mêmes, questionner, douter et remettre en question. **J'espère que je vous ai insécurisé** assez pour vous permettre de douter tout au long du cours.

A plusieurs reprises vous me posiez des questions sur vos travaux. Si mes réponses n'étaient pas toujours satisfaisantes, c'est que je ne voulais pas tomber dans le piège de mettre mon sceau d'approbation sur une seule façon de voir les choses. C'est très facile de faire exactement ce que demande le prof. Cela n'exige pas beaucoup de réflexion de votre part. Pour ma part, c'est beaucoup plus intéressant de lire ou de contempler une certaine originalité chez un[e] étudiant[e] que de lire ou de contempler exactement ce que je pourrais faire moi-même. Ce genre d'enseignement était peut-être valable il y a 25 ans quand le monde était un peu plus simple et les solutions qu'il fallait trouver n'exigeaient pas trop de réflexions. Le monde est beaucoup plus compliqué aujourd'hui. Oserai-je même affirmer qu'il est d'autant plus compliqué que les solutions du passé ont été trop simples? **J'espère que je vous ai incité à penser,** à me communiquer votre pensée sans crainte et à défendre votre point de vue sans que vous soyiez brimés.

Vous avez dû certainement vous apercevoir que je n'avais pas toujours la réponse exacte à vos questions et je n'ai jamais présumé tout connaître sur l'enseignement de la lecture. Autrefois, il était encore possible pour un professeur de tout savoir. Aujourd'hui, cependant, plus on croit possèder une matière, plus on se rend compte qu'il nous reste encore mille et une choses à apprendre. Après presque 20 ans de recherches, de lectures, de réflexions, de discussions, de consultations, etc. sur l'apprentissage de la lecture, j'avoue en toute sincérité qu'il me reste beaucoup à apprendre. Une chose est sûr, toutes mes connaissances ne viennent pas des livres ni les ai-je toutes acquises sur un banc d'école. Mes collègues et camarades de classe ont aussi été source de mes connaissances. Vous avez sans doute réalisé combien vous avez pu, tout au long du cours, générer entre vous des réponses et des informations. L'entraide, la collaboration et le partage sont des moyens d'apprendre qui ont été trop méprisés par notre système d'éducation qui privilégie plutôt la compétition et la méfiance dans nos salles de classes. **J'espère que je vous ai appris à collaborer et à vous entraider.**

J'ai une forte impression que vous êtes tous prêts et toutes prêtes à mettre en pratique la méthodologie pour l'enseignement de la lecture au primaire. J'espère que vous en êtes venus à la conclusion que cette méthodologie est parfois plus simples que tous les guides que vous trouverez dans vos salles de classes. **J'espère que j'ai contribué un peu à vous donner confiance en vous mêmes** pour apprendre à lire au petits sans être esclaves des manuels de lecture.

J'aurais voulu apprendre le nom de chacun et de chacune par coeur. Se faire appeler par son nom nous donne de l'importance face aux autres et nous valorise un peu. On n'est pas simplement un inconnu assis passivement devant le prof mais quelqu'un qui vaille de la peine à connaître. A ceux que je n'ai pas suffisamment valorisé dû à ma paresse, je vous promets de m'y mettre dans la deuxième partie du cours.

J'ai senti chez certains d'entre vous une certaine peur ou une simple réticence de m'adresser la parole soit dans le cours ou en dehors du cours. Je me demande si cette impression est exacte ou fausse car d'autres m'ont déja dit -- des amis mêmes! -qu'à cause de mon allure sévère les gens n'osaient pas trop m'approcher. Je vous assure qu'un professeur est humain et peut autant parler de la température que de sa matière. Si le coeur vous en dit, n'hésitez pas à vous arrêter à mon bureau de temps en temps pour bavarder de tout ou de rien. Ne vous laissez pas tromper par mon allure.

Au début du cours, nous nous sommes mis d'accord sur la politique des absences au cours. Je vous ai dit ce que j'en pensais et je vous ai demandé votre collaboration. Je crois vous avoir laissé une certaine liberté dans ce domaine. Je n'ai pas l'impression que vous en avez abusé. Cependant, toute liberté est accompagnée de responsabilités. Je n'oserais même pas mentionner cela si ce n'était pas à cause de certains malentendus ces dernières semaines qui, selon moi, étaient le résultats d'absences. Il y a certains renseignements qui se donnent au fur et à mesure durant le cours. Je ne peux pas prévoir ni me souvenir de ce que je dis ou ce qui se dit durant le cours. C'est à vous de questionner vos camarades pour vous assurer que vous n'ayez rien manqué. J'avoue que le taux d'absences ces derniers jours, aussi minime fut-il, m'a déçu un peu; mais je comprends que peut-être les travaux pour le cours à exigé trop de vous. Je serais peiné de savoir, cependant, que votre équipe ainsi que la classe ont eu à fonctionner sans votre précieuse collaboration à cause des travaux des autres cours où les absences étaient probablement notés. Je remercie ceux et celles qui m'ont averti de leur absence par simple courtoisie. Serait-ce possible à l'avenir de se communiquer nos absences: moi à vous et vous à moi?

En essayant de réfléchir sur ce qui a moins bien marché dans le cours, je crois que, même si je pensais avoir planifié des travaux qui s'enchaînaient les uns aux autres, chacun des travaux exigeait beaucoup de temps. J'ai pensé que l'équivalent d'un cours [le 10 octobre] était suffisant pour le premier travail et, qu'une fois compris, le grand livre pourrait se faire assez vite. On oublie toujours un facteur important: vos autres cours qui vous demandent autant. Quoi faire pour vous alléger la tâche? Comment vous évaluer? Voilà le problème que je me pose. Travail pratique? Examen? Interrogatións écrites tout au long du cours? Le même montant de travail mais échelonner les dates de remises?

En ce qui concerne le grand livre, je croyais que les étudiant[e]s avaient accès à un atelier de travail comme on trouve dans d'autres Facultés d'éducation où les étudiant[e]s peuvent acheter leurs cartons, stylos, etc. et plastifier sur place. Je m'en excuse car j'aurais dû m'informer. Je vous supplie de sensibiliser votre association estudiantine à ce problème. Voilà un service qu'elle pourrait rendre aux futur[e]s étudiant[e]s.

Peut-être pourrions-nous tous profiter des fruits de ces réflexions dans la deuxième partie de ce cours. J'espère que vous vous réjouissez comme moi de passer un autre semestre ensemble. Nous continuerons nos réflexions sur l'apprentissage de la lecture et essayerons d'apprendre d'autres technique pour aider les élèves à lire. Cependant ce n'est pas tellement des techniques que je veux partager avec vous mais "un mode de vie", un "brûlant désir d'enseigner". Ensemble, peut-être pourrions-nous s'aider à devenir des "grands artistes" qui préfèreront mourir de faim plutôt que de renoncer à leur travail de créateurs.

Reposez-vous bien, bon congé et Joyeux Noël!

* * * * * *

COURS: 63.575 - Questions pratiques dans les arts langagiers

Auto-Evaluation du Professeur

[Ce qui suit est l'auto-évaluation de mon enseignement / apprentissage en vue de négocier avec vous ma propre "note". J'inviterais chacun et chacune à réagir à mes commentaires. Etes-vous d'accord? En désaccord? Pourquoi? Quelles suggestions auriez-vous à me faire pour que je sois le plus cohérent que possible?]

J'ai voulu dans ce cours vous faire réfléchir sur votre pratique et vous inviter à rechercher la cohérence dans tout ce que vous faites dans votre salle de classe. J'ai voulu vous faire réfléchir, vous faire douter et, peut-être même, vous transformer [et par ce fait transformer votre enseignement]. Certains et certaines d'entre vous -- et peut-être même toute la classe -- n'avaient pas à changer beaucoup. Cependant, je crois que tous et toutes avaient besoin de mettre de l'ordre dans ce qu'ils ou qu'elles croient et dans ce qu'ils ou qu'elles font pour être un peu plus cohérent[e]. Aussi, quel que soit le niveau de rélfexion que vous aviez déja entamer au début du cours, je crois que chacun et chacune avait à cheminer d'avantage dans cette réflexion. J'ai voulu vous faire comprendre que tout enseignant et toute enseignante digne de ce nom demeure constamment en état de doute et de réflexion. Un bon enseignant et une bonne enseignante n'est jamais -- et ne peut jamais être -- satisfait[e]. C'est ce qui rend l'enseignement passionnant et, d'après moi, contrecarre le "burn-out". [C'est une de mes hypothèses que je n'ai pas encore confirmé].

En réfléchissant sur les évènements tragiques qui viennent de se déroulées à Montréal, je suis encore plus persuadé que notre enseignement **à tous les niveaux** a besoin de changer. Nous devons chercher à démocratiser l'enseignement pour que chacun et chacune y trouve enfin sa place et à abolir toute compétition afin qu'un groupe ne devienne plus le bouc émissaire pour les faiblesses d'un individu.

J'ai voulu aussi vous faire comprendre en vous le faisant vivre que personne a le monopole sur la connaissance. Nous avons coopéré ensemble pour s'approprier, s'échanger, se donner certaines connaissances. J'ai essayé de me retirer autant que possible de ce processus; premièrement, pour détruire le mythe que le professeur sait tout et est le seul à partager ce qu'il sait et, deuxièmement, parce que je voulais moi-même apprendre. J'ai essayé de ne pas trop intervenir dans les discussions mais souvent c'était plus fort que moi. A d'autres moments, j'aurai pu préciser certaines notions qui risquaient de rester flous parce que mal expliquées. A force de ne pas vouloir imposer mes idées, mes façons de voir les choses et ma façon de faire, je risque de vous garder trop longtemps dans l'incertitude. Je dois travailler davantage ce point.

J'ai essayé de guider vos lectures pour vous sensibiliser aux nouvelles tendances en enseignement / apprentissage de l'écrit et vous aider à acquérir des compétences dans ce domaine. Plus important encore, je voulais vous rendre capable de reconnaître si un[e] enseignant[e] adopte vraiment la philosophie de ces nouvelles tendances ou ne fait que mettre en pratique certaines méthodes ou pratiques sans pour autant épouser les principes sous-jacents. Je crois avoir réussi cet objectif.

J'ai voulu remettre entre vos mains la responsabilité de votre propre apprentissage. C'est pourquoi je vous ai laissé libre dans le choix du travail à me remettre. Si je vous ai poussé à défendre votre choix, à élaborer votre plan de travail et à déterminer ce sur quoi on vous évaluera, c'était pour vous préparer à un éventuel examen synthèse ou défense d'une thèse où vous entreprendrez une démarche semblable. Si j'avais à recommencer, je vous demanderais de me remettre votre proposition de projet et votre feuille d'évaluation plus tôt afin que je puisse vous suivre et vous guider davantage. Je crois avoir été présent aux étudiant[e]s qui avaient besoin de mon aide et d'avoir essayé d'être à l'écoute de chacun[e]. Je reconnais que je dois perfectionner mes techniques de questionnement pour vous amener à préciser davantage votre projet ou vos pensées et pour vous pousser aussi loin dans votre réflexion que vous vous permettez d'aller.

En tenant compte de tout ce que je crois avoir réussi et ce qu'il faudrait que j'améliore, je me donnerais un Très Bien. Etes-vous d'accord? Pourquoi ou pourquoi pas?

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APPENDIX G

COMMENTAIRES ECRITS NOMBRE DE REPONDANTS: 13

No. DE COURS: 63.575 TITRE DU COURS: Questions pratiques dans les arts langagiers

PROFESSEUR: FORTIN, Normand

POINTS FORTS: (13 répondants)

-dirige bien une discussion
-il nous porte à la réflexion
-connaît très bien sa matière
-il est aimable
-il amène les étudiants à se sentir bien dans leur peau et se sentent valorisés
-enthousiasme pour le sujet
-bonne communication en classe
-choix de livres - lecture intéressante et fort utile
-bon sens d'humour
-disponible pour aider
-permet aux élèves de s'exprimer
-accepte les points de vue des intervenants
-la façon dont le professeur a agencé le cours nous offre une liberté à explorer les domaines qui nous touchent, qui nous intéressent
-met en pratique sa philosophie d'enseignement
-il nous fait voir l'enseignement sous un autre angle...celui de la critique
-rendre l'étudiant responsable et motivé est un art très particulier--presqu'un tour de force

POINTS FAIBLES (9 répondants)

-cours pas très bien organisé de la part du professeur
-avons seulement eu 3 cours d'enseignement de sa part
-il a assigné des devoirs (liberté - contraintes) qu'il n'a pas repris en classe
-système d'évaluation n'est pas clair
-son opinion changeait au sujet de l'évaluation souvent
-manque de direction du cours
-il autait dû établir le barême, ce qu'il s'attend de nous autres
-je n'ai aucune idée encore quoi faire pour mon travail majeure--j'aimerais plus de direction
-livres suggérés à lire--la majorité se retrouve en anglais seulement, mais c'est vrai que ceci est souvent hors de notre contrôle

-aurais aimé avoir une bibliographie des livres qui touchent le sujet

QUELLE SUGGESTION FERIEZ-VOUS A VOTRE PROFESSEUR(E) POUR QU'IL(ELLE) AMELIORE SON ENSEIGNEMENT? (4 répondants)

-rien à lui suggérer car il a un don dans l'enseignement des jeunes professeurs
-aucun, le trouve très bien et n'hésiterais pas à suivre d'autres cours avec lui
-continuer l'approche--excellent à se niveau
-définir les travaux et l'évaluation de ceux-ci plus clairement

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COMMENTAIRES ECRITS NOMBRE DE REPONDANTS: 13

No. DE COURS: 63.310 TITRE DU COURS: Méthodologie de la lecture.

PROFESSEUR: FORTIN, Normand

POINTS FORTS: (6 répondants)

-Le cours ne répond pas aux besoins des élèves... On n'a pas appris grand chose--le cours était plat et très insuffisant.
-Est très connaissant dans la matière
-L'information transmise est pertinente, bien présentée et intéressante (bon contenu)
-Quelques concepts étaient très bien expliqués
-J'ai aimé le fait que durant les cours on discutait le projet majeur. Cela me donnait des nouvelles idées et aussi gardait ma concentration sur le projet.
Assez bonne connaissance du cours, prêt à aider les étudiants

POINTS FAIBLES: (5 répondants)

-Semble encourager la frustration chez ses étudiants. C'est très difficile de communiquer avec lui
-Un manque d'organisation dans la distribution du travail
-Pour un cours de trois crédits, il y avait trop de travail.
-Est un bon professeur. J'ai vraiment aucune plainte
-La classe a très peu de structure à la fin du cours j'ai plus de questions que de réponses.

SUGGESTIONS: (7 répondants)

-Doit apprendre à avoir un esprit plus ouvert pour des discussions avec ses étudiants
-Trouver des moyens plus pratiques pour transmettre les connaissances--les sujets n'étaient pas au courant/intéressants.
-Définir clairement la méthode d'évaluation
-Eviter de demander aux élèves de choisir le pourcentage de leurs travaux
-Donnez moin de travail et expliquer davantage comment enseigner la lecture.
-Avoir un manuel, examen cours plus structuré

APPENDIX H

Collège universitaire de Saint-Boniface
Faculté d'éducation

63.204 **Littérature pour adolescents**

EXAMEN FINAL

Cet examen, à la fois collectif et individuel, sera complété en deux temps. La première partie sera un travail de groupe et chaque membre de la classe veillera au succès du travail des autres. Il est important que chacun se souci de la qualité du produit final car votre note pour cette première partie sera la **moyenne** de la note pour votre travail et le travail des autres membres. Chaque minute est précieuse car vous n'aurez que 80 minutes pour la première partie. Fini ou non, vous me remettrez chacun[e] votre partie du travail [ainsi que vos brouillons] et je vous donnerai la deuxième partie de l'examen que vous ferez seul[e].

Voici quelques suggestions pour faciliter et accélérer votre travail d'équipe:

1. Lisez d'abord individuellement la question-problème.
2. Dans 5 minutes décidez en groupe de votre plan d'action et des idées à développer. Un schéma graphique pourrait vous être utile. Utilisez le tableau noir s'il le faut. La salle entière est à vous. Ce n'est point le temps de vous chamailler ou de perdre le nord. Prenez-vous en main et allez-y!
3. Ensuite partagez-vous les 6 tâches selon votre compétence pour le sujet. En d'autres mots, vous avez peut-être étudié davantage vos notes sur le point quelconque qu'il faut développer et êtes plus en mesure de vite rédiger le texte. [Fixez-vous un temps limite pour ces tâches en vous accordant suffisamment de temps à la fin pour vous regrouper une deuxième fois et recopier vos textes individuels avant la fin des 80 minutes].
4. Chacun[e] dans votre coin, complétez votre tâche en tenant compte que la note pour votre travail individuel peut faire monter ou baisser la moyenne de la note du groupe.
5. Rassemblez-vous une dernière fois pour ajouter aux travaux des autres ou pour les améliorer et pour vérifier si chacun[e] a respecté le plan d'action.
6. Chacun[e] met au propre son travail seulement dans le carnet d'examen.
7. Remettez-moi votre carnet et vos brouillons, s'il y a lieu.

Partie A. Question-problème. (20 points)

Janet, professeur d'histoire, André, professeur de mathématiques, Suzanne, professeur de biologie, Guy, professeur de chimie, Pierre, conseiller en orientation et Jacques, professeur de français à l'école secondaire l'Abbé Casse, fort de leur formation au Collège universitaire de Saint-Boniface, décident d'intégrer la littérature pour adolescents dans leurs disciplines respectives et mettre en pratique la pédagogie du projet et la lecture individualisée. Ils en parlent à leur directeur, Monsieur Fortin, qui n'est pas convaincu que cela soit une bonne chose et leur demande de répondre par écrit aux six questions [vos tâches] suivantes avant de leur accorder son appui. **Il leur explique que des réponses vagues à ces questions peuvent faire échouer leur projet. Ils doivent le convaincre du bien-fondé de leur projet.**

1. Comment allez-vous organiser l'espace physique de vos classes respectives? Des dessins expliqués suffiraient.

2. Expliquez-moi comment se déroulera l'enseignement de la littérature. Dans chaque classe ou en classe de français seulement?

3. Expliquez-moi, exemples à l'appui, ce que feront les étudiants en classe de français et comment ces activités seront récupérées dans les autres matières.

4. Défendez votre décision de laisser les élèves eux-mêmes choisir les livres qu'ils désirent lire et démontrez-moi que Jacques va quand même "couvrir" son programme de français.

5. Faîtes-moi l'esquisse de votre planification pour l'année: genre de littérature, choix de livres, thèmes, activités, etc.

6. Comment les élèves seront-ils évalués en français? Comment les lecteurs en difficultés vont-ils recevoir de l'aide? Dans chaque cours ou seulement en français?